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ABSTRACT

These articles provide testimony in support of youth services which have been and continue to be a vital part of public library service in Illinois. Organized around the symbol of a mighty oak tree, the articles are divided into three sections: (1) The Trunk--based on strong roots with the past, standards, goals, and objectives are formulated; (2) The Branches--youth services in libraries are working with others in sharing services, facilities, and materials; (3) and The Leaves--changing with the times, youth services offer a new twist to an old program, an introduction to information in a form other than books, and excitement in sharing experiences with others. The first section comprises one article on standards, four on special collections, and two on literature trends. The second section comprises six articles on cooperation, one on friends of the library, two on cable television, two on summertime programs, and one on library users for whom English is a second language. The final section comprises six articles on telling tales, five on involvement programming, two on special events such as fairs, two on computers and kids, and two on toys and games. A list of the Illinois State Library Advisory Committee members and a directory of employees of the State Library are included. (THC)

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branching out in *youth* services

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special guest editor, carol d. iffland

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preface

When "Branching Out" was being formulated, the intent was to have the issue be proof, a salute, and a testimony that youth services continues to and will be a vital part of public library service in Illinois. The call for writers/articles resulted in a tremendous response from not just Illinois youth librarians but other librarians, directors, parents, volunteers, professors, and bookstore owners. The writers have shown that youth services in public libraries are even more important than ever and that they are not static but forever being reshaped to meet the needs of today's and tomorrow's youth.

The symbol of the mighty oak tree was used for the outline of this issue because its shape reflects my fondest memories of two libraries I frequented in my youth. Both libraries were nestled among oak and pine trees; the heavy wooden doors opened into a special, magical world of adventure, mystery, and knowledge. With treasures in hand, I would spend many hours under or on the limbs of an oak tree, exploring the riches. Both libraries blended effectively the old with the new and demonstrated a continual love for the nurturing of young people. The oak trees of my youth are still there — stronger than ever, still being a special to be, and reaching out and growing. So are the libraries in Illinois, creating warm memories for those who cross their threshholds.

The Trunk

Based on strong roots of the past, we are able to formulate standards, goals, and objectives, and to evaluate them in order to keep reaching for the best possible in literature and services for young people. The heritage of children's literature along with the changing trends and the new collection formats and contents are the core of any youth services department.

The Branches

Having a good foundation, youth libraries are a natural entity to work with others in sharing its services, facilities, and materials. Little ideas often become important aspects and assets in the provision of youth services. Planning, trying, evaluating, and trying again is second nature to us all.

The Leaves

With all this strength, we now can have fun displaying our wares, inviting others to explore our treasures, and providing new experiences for those who enter our open doors. Thus, the leaves rustling or changing color will be the greatest attraction — a new twist on an old program; introduction of information in a form other than the books; excitement in sharing experiences with others.

Youth services is alive and well as evidenced in the articles. And as the oak tree grows slowly upward and continues reaching outward, so do public libraries serving youth.

Carol Iffland
Special Guest Editor

implementation: using foundations of quality to underpin avenues to excellence

susan roman
head of youth services
northbrook public library
northbrook, illinois

The mandate is clear enough, but it is up to youth services librarians to call attention to it. "Avenues to Excellence: Standards for Public Library Service in Illinois," our document for looking totally at our libraries in Illinois, states that, "Every librarian and trustee should read through and work towards accomplishing 'Foundations of Quality' ..." (p.111). However, if you are not thoroughly versed in these works, chances are the documents will not be used effectively in your library.

Before the planning process begins, it becomes necessary to measure and assess how good a job you are doing already. Originally I read through "Avenues" and "Foundations" and became familiar with the total view of service to young people as it falls into the total library picture. I then began to look at each section of "Foundations" with our own department in mind and tried to make a general analysis. In some cases, such as in the sections under Personnel and Services, we assessed that we were meeting most of the guidelines, but I could easily see that there was room for improvement. In fact, for a while, just where to begin to improve seemed overwhelming. Once, however, we checked off all the considerations where we felt we were doing a good job, I began to feel that we were indeed providing good quality basic service already and that we just needed to sharpen up in some cases, and, in other instances, we only needed to formalize a function we were already doing. We had been thinking and informally making plans which we realized, after reading "Foundations," were indeed moving us in a positive direction with regard to improving standards for service in our library.

The most important part of the next step is not to paralyze yourself from taking any action because it seems that there is too much to be done. On the other hand, the tendency to try to accomplish too much at one time can have a similar stultifying effect because your efforts become scattered.

Therefore, the first year, we looked at programs. When we examined the number and for whom they were intended, we realized that we were offering an excessive amount for the preschool and primary grade youngsters. While this was wonderful for this age group, it stretched all of our efforts, leaving nothing for the rest of the years we served. An example of how to look at the needs of an older patron can be seen in an illustration from my previous employment.

Original Survey

In the fall of 1975, when I became the new head of children's services at the Deerfield Public Library, a survey was taken to determine, among other things, the reading habits of children in grades five—eight. The time for surveying was appropriate because (a) there were not many youngsters in the upper elementary and junior high grades using the library for pleasure, either for reading or programs, (b) the expansion area on the lower level of the library was to be finished to house the expanding children's materials collection, which would entail furnishing and decorating the area, thinking about the personnel needed to cover the department, the hours the department would be open, etc., (c) there had never been a survey of children's services.

It was hoped that by surveying the young people, we would get ideas on how to better meet their needs. By concentrating on these needs, we hoped to draw these youngsters to the library for pleasure and to have what they wanted once they got there. Our deadline for determining our new goals and objectives for service was set way before the opening of the new department in the spring. It was felt that patrons would come in to see the new area once, but we needed to have what they wanted or they might not come back again.

The survey was conducted, through the school librarians, in the fifth grades in three elementary schools and in the seventh grades in the two junior high schools. The total number of the sample which was analyzed was 392 students. Among the findings from this sample were the surprising results which showed

that 80 percent of the children surveyed were indeed reading for pleasure. However, the least influential for guidance in this pleasure reading was the public library. Peers had the greatest influence on the titles selected.

Based on these results, we started a book review quarterly with contributions from volunteer book reviewers in grades five through eight. In starting such a program, we had the following goals in mind: (1) to foster a better relationship between the staff and individual young people, (2) to pass on to young people titles enjoyed by their peers, (3) to provide a program these youngsters would enjoy participating in at the library and one in which they might take some pride, (4) to work with the schools to help reach these youngsters and thereby establish more rapport with the school librarians, and (5) to promote the use of the library for pleasure reading for these youngsters for the future as well as for the present.

We began the program by advertising for volunteer book reviewers in each of the schools, the local papers, and at the library. We asked school librarians to encourage some of the children in their schools that they thought would be interested in doing reviews, also. The youngsters had to speak with the children's librarian in order to sign up and find out the guidelines for reviewing at the library. This gave the librarian and the child a chance to establish a one-on-one relationship.

Youngsters who agreed to review were issued a pass which allowed them access to all of the new fiction books, which were kept on a cart in the librarian's office. They could review any library book, not just new ones. Children were encouraged to review only the number of books they had time to read so that they would feel no pressure. Sometimes a youngster missed an issue, but he or she could review for the next issue. A tremendous amount of rapport was established between these youngsters and the library staff. They also came to know some of the reviewers from other schools.

The only time we met as an entire group was before an issue was to be published. We established a format for the review quarterly and selected a logo. If a youngster turned in a review past the cutoff date, we simply held the review for the next issue. Once published, we sent the quarterly to each of the schools, gave out issues at the library, and sent some to other libraries in our system as well as libraries around the country who expressed interest. Often the school librarians promoted the review quarterly in their schools and took note of the reviews of books that they were considering purchasing. The youngsters seemed to take a great deal of pride in seeing their name and school in print.

The book reviews were read by children looking for books (sometimes resulting in their signing up to review themselves), parents, adults looking for presents, teachers, and other librarians.

Within a couple of years, we were averaging about forty book reviewers signed up at any one time. These youngsters were from the entire community and a few who lived in neighboring suburbs. As the youngsters moved on to high school, some continued to review for us or at least came to see the staff to talk about books they were currently reading.

In examining our original goals for the program, I felt that we had met them. The only goal of which there might be a question was the one which hoped to make future library users of those participating in the reviewing program. As this was really a long-range goal, I had to wait to assess whether it had been met.

Follow-up Study

Phase two, then, of the measure of success of the reviewing program was to conduct a survey of the people who had been reviewers in order to evaluate how they felt about the program in which they had participated six years before.

Because some people had moved from the Deerfield area or were away at college, I was only able to contact eight of the original reviewers, about half of the first group. Two of those interviewed were in college (a freshman and a sophomore), the rest in high school (four juniors, a sophomore, and a freshman).

Since I no longer worked at that library, I conducted phone interviews. Even after the six years, I could remember exactly who each person was, and, interestingly enough, each person contacted readily remembered the program at the library.

The questions I asked of these young people were specifically based on the goals of the program as outlined above.

The answers given were then analyzed. All eight people had been to the library before they had become reviewers. They had either been brought there by parents or had come on their own. Seven of them already felt that they had known the staff before becoming reviewers, but one said she had been shy and had never really interacted with the staff. All eight felt that their relationship with the staff developed and expanded once they started reviewing. Several stated that they began to feel special or received special treatment once they had become reviewers.

Each of them said that he or she read other people's reviews. Two did so out of curiosity, to see how well the others wrote. The other six used them to select books they wanted to read.

All of the interviewees, except for one, felt only positive about the program. The one negative comment was that the librarian should have done a better job of editing the reviews. However, all eight liked the program and being part of it. Some of the comments were:

it got people to read; they could work at their own rate and by themselves, yet they could share the reviews with others; they did not feel any pressure for a certain number of reviews; they liked getting the new books first; they like hearing about books they might have missed; and they enjoyed seeing their reviews and names in print. All said that they were proud of their work.

Seven of the respondents received additional recognition at school, either by the school librarian, teachers, or other youngsters asking their opinions on books in the school library.

All of them read for pleasure today and use the public library to get books or to do homeowrk. They also stated that public libraries are good places, where they feel comfortable and do not hesitate to ask for help when needed. Their overall impressions of libraries are very positive. One said, ". . .it's a basic necessity of my life."

Conclusions

The results were even better than I could have hoped. Although statistically, eight is not enough to draw conclusive evidence, there is every reason to assume the program met its objectives for at least half the youngsters involved in the original program.

Last year, the program was still going on at the Deerfield Public Library, with new reviewers, of course. This fact would also indicate that it was still an attractive program for the age group served and that it was filling a need for the youngsters and the librarians involved.

Programming for older children may not be a problem at your library. But, it is hoped that whatever area needs improvement, you need only to isolate a component and set about examining it, in a positive way and from the user's point of view as well. In bringing new standards of service to your library by using "Foundations of Quality," you will become part of the planning process of your library staff's particular "avenue to excellence."

Bibliography

Avenues to Excellence: Standards for Public Library Service in Illinois." Illinois Library Association, 1982.

"Foundations of Quality: Guidelines for Public Library Service to Children." Illinois Library Association, 1981.

Student Questionnaire

In order to serve you better at Deerfield Public Library, we would like to find out how much you use the library at present.

1. Are you a boy *52%* a girl *48%*? (392)
2. What grade are you in? *5th and 7th*, South Park, Maplewood, and Kipling Elementary Schools
3. What school do you attend? *Shepard and Wilmot Junior High Schools*
4. Do you have a Deerfield Library card? *72%* yes *28%* no
5. How often do you come to the library? *negl.* every day *15%* every week *28%* every month *49%* seldom *8%* never
6. When do you come to the library? *168* after school *145* Saturdays *93* summer *113* evenings *51* vacations *67* Sundays *36* no answer
7. Do you usually find what you want at the library? *83%* yes *14%* no *3%* no answer
8. Do you ask for help when you come to the library? *19%* yes *21%* no *59%* sometimes *1%* n.a.
9. Do you read books aside from your assigned reading? *80%* yes *18%* no *2%* n.a.
10. How many books do you read just for fun each month? *52%* (1-3 bks) *20%* (4-6 bks) *9%* (0 bks) *8%* (7-10 bks) *7%* (over 10 bks) *4%* n.a.
11. Why did you choose these particular books? *149* friends *72* teacher *60* TV *84* movies *66* school IMC *48* parents *43* Deerfield Library *107* other *28* n.a.
12. Have you ever been to programs at the library? (examples: summer reading programs, chess club) *22%* yes *77%* no *1%* n.a.
13. How do you feel about the programs at the library? *16%* want more *8%* want less *50%* want same amount *26%* n.a.
14. If you want more, what kinds of programs do you want? *31 different programs* most popular were movies, backgammon, learning to read better, programs for older children, plays.
15. Which of the following have you used at the library? *355* books *77* records *50* cassettes *84* games *163* magazines *60* pamphlet file *30* special programs *28* n.a.
16. What do you like most about the library? *Books, library decor, quiet*
17. What would you like to see changed at the library? *more books, newer and on specific subjects of interest, more help, sometimes different help*
18. Name two of your favorite books? *more than 236 different titles or categories 50 with no favorites or n.a.*

the role of the special collection in children's literature

*carolyn w. field**
former coordinator of work with children
the free library of philadelphia
philadelphia, pennsylvania

A common characteristic of librarians, whether school, public, academic, or special, is the ability to organize materials into a system that makes it possible for the librarian or clientele to be able to find the answers to questions and the materials desired. This is a complicated task for many reasons. Due to the tremendous expansion of knowledge in the past century, the development of technological equipment in this electronic age, the massive production of print materials, and the increase in cost of space and staff, many books are being discarded with both content and format lost forever. This is particularly true of children's books which may be discarded because they are worn out or are considered ephemeral by librarians.

Historians find children's books are excellent reflectors of the customs of the period. Children's books are now organized as a part of the total body of literature and are valuable to scholars and researchers as well as to individuals who wish to reread books enjoyed in their childhood. But where are these books? Some are gone but many are squirreled away in schools, public libraries, and homes. And how would you, as an author or historian, know how to locate them?

In 1964, Helen Sattley, president of Children's Services Division of the American Library Association, was doing research on children's books published during World War II. Many of the books had been discarded by libraries. So she appointed a committee on the National Planning of Special Collections of Children's Books. The committee decided its first task was to identify special collections.

The committee's work resulted in the 1969 R. R. Bowker Company publication, *Subject Collections in Children's Literature*, edited by Carolyn W. Field. The work included subject collections arranged by state, city, and institution, a directory of collections, a bibliography of books and articles relating to the collections listed, and an index. By the time a revision was ready to be published, the title of the book had been changed to *Special Collections in Children's Literature* in order to emphasize the inclusion of non-print as well as print materials.

What is a special collection? It is an in-depth collection of materials organized around a specific subject, author, illustrator, theme, or format that is made available to scholars and researchers. Materials added to the collection must enhance the use and value of the collection. In general, school and public libraries will not develop special collections but may have historical items to use for instruction in the history of the book or for display. But some institutions, whether public, academic, or special, should be responsible for collecting books by local authors and illustrators, books about the state or region, and books on subjects of specific interest to the area.

What are the criteria for having a special collection? The material must be properly catalogued, housed, supported by secondary materials, and serviced by a professional staff. There should be funds available to add to the collection and efforts made to publicize it.

The value of a publication such as *Special Collections in Children's Literature* is that librarians can see what collections are available, what they contain, and where they are located. The librarian can then decide whether materials on hand would be more valuable in another collection or whether a special in-depth collection should be developed.

Everything published is grist for the mill of the historian and scholar for years to come.

* Carolyn W. Field. *Special Collections in Children's Literature*. American Library Association. 1982

collecting and appraising historical children's books

helen younger
proprietor
aleph-bet books

Did you ever wonder about those boxes of old children's books that you've had for years? Are they the proverbial "gold in your attic" or simply a pleasant but dusty reminder of years gone by? This article won't provide all the answers, but hopefully it will leave you with some basic information about collecting children's books and placing values on them.

Most of the books I will refer to are generally called "modern children's books." (This term can be a bit misleading since many of the titles that I will mention are over 100 years old, and technically speaking, they are antiques.) It is most important to know that in appraising these books, age is simply *not* a determining factor in value. Books that are only 30 years old very often sell for more than books 110 years old. For example, the first book illustrated by Maurice Sendak is called *Atomics For Millions* and was published in 1947. Even though it is only 37 years old, it regularly sells for more than $100, while many books written by Juliana Horatio Ewing — a very popular author from the 1860s and 1870s — can be purchased for as little as $20.

If age is not the determinant of value, then what is? One of the most crucial factors that affect the value of a book is its *condition*. This is one of the ways in which appraising more modern children's books can differ from appraising children's books that date from before 1820. With certain earlier children's books, it is so difficult to obtain complete and flawless copies, that it is acceptable to find wear and tear and still have them command a high price. The circumstances are different with modern children's books. A small allowance is generally made for the fact that these books were published for and used by children, so they may not be normally found in pristine condition. But by and large, modern children's books *must* be complete and clean to have any collectible value. A children's book in "fine" or "mint" condition is a bonus that is always desired by the collector who will pay a higher price to acquire one. When you are collecting children's books printed after 1940, the presence or absence of dust jackets becomes another factor to consider. The more recent the book, the more important becomes a dust jacket in *very good* condition.

I have found that the condition of children's books is also an area of great misunderstanding within the book trade in general. That is to say, it is not at all uncommon to find a horribly tattered copy of a very ordinary children's book priced far beyond its market value by a dealer who is not familiar with children's books. There is such a visual and emotional appeal to children's books that even when they are in poor condition, there is a tendency to overprice them by assuming that they are collectible in any condition. This is just not true. Of course there are exceptions to this. Many of L. Frank Baum's early books, titles in the Wizard of Oz series and some non-Oz items are very difficult to find in fine condition. You can also compromise on condition if the book is inscribed by the author, by the illustrator, or by some other important figure, or if it features original artwork by the illustrator. However, it is only by handling thousands of children's books that a specialist comes to know what books are scarce in *any* condition, and what books you can normally expect to find in very good condition.

Another major factor, and rather an obvious one, that affects the value of a children's book is its *scarcity*, which can result from a number of different circumstances. Lewis Carroll's *Alice's Adventures in Wonderland* is a good example of one type of scarcity. Both Carroll and the illustrator, John Tenniel, were so unhappy with the quality of the first issue of "Alice," that all two thousand copies were recalled, but not before at least a few were sent out. Today, it is believed that only fifteen copies are in existence. In this case, scarcity was not deliberately planned.

This brings up scarcity that is *deliberately* planned, arranged by the publishers who issue a stated limited edition. This is an area where the collector should be wary. A limited edition will increase the value of a book only to the extent that there is a demand for it in the first place. This means that there has to be something special about it. Simply seeing such words as "Limited to 1,500 copies signed by the author" is not enough to make the book more valuable. The author or illustrator has to have collectible value in order for his signature to be worth the extra money. Now this seems obvious enough, yet limited editions are sometimes offered at unwarranted high prices by novice dealers. A collector would be wise to read as many catalogues of children's books for sale that he can find. Through these catalogues, you will learn which illustrators and authors are in demand, and the price ranges of their books.

It is not my intention to imply that all limited editions are not worth the extra money that they will cost. Many limited editions contain extra illustrations not included in any other printing. Furthermore, when you compare the quality of the illustrations in most limited editions to the quality of the illustrations in the trade editions, the difference in sharpness, clarity, and color is readily apparent. This difference in quality is also one reason why a first edition is higher in price than a reprint. By the time an illustrated book goes into additional printings, the plates used are unable to produce the quality that was found in the limited or the first edition.

I occasionally meet people who cannot understand why a book like Nathaniel Hawthorne's *Wonder Book* illustrated and signed by Arthur Rackham in a *limited edition* can sell for $500, a first trade edition will sell for $95, and a later reprint will cost $40. Why should they spend $500 when they can get the "same" book for $95, or $40? Part of the answer lies in the quality of the illustrations themselves. When you are able to see a reprint next to the first edition, or the first edition next to the signed — limited edition, the reason for spending the extra money becomes evident. In this particular case, the quality of the paper and the fact that it is signed by Arthur Rackham also contribute to its added value. The size of the limitation can also be a factor in determining value. A good rule to follow is: The more limited the printing, the higher the price will be.

Because first editions are worth more money, you have to be careful that the book you are buying actually is the first edition. For modern children's books, this is easier said than done, and very often it is impossible. For some reason, publishers had no standard policy for denoting first editions, and methods, if there were any, varied from publisher-to-publisher and even from title-to-title. Sometimes the only way to determine the first edition is as subtle as detecting the presence or absence of coating on the paper used for illustrations; or in discovering a tiny break in the type in one letter of one word. Because of these problems and irregularities, very detailed bibliographies — sometimes of varying accuracy — were developed for certain highly collectible authors and illustrators. One of the best of these bibliographies is the *Bibliographia OZiana* by Peter Hanff and Douglas Greene, devoted exclusively to L. Frank Baum's *Wizard of Oz* series. It is an absolutely essential book for anyone buying or selling *Oz* books. Beatrix Potter and Lewis Carroll are also represented with fine and detailed bibliographies, as are Arthur Rackham, Maxfield Parrish, N.C. Wyeth, Howard Pyle, Kate Greenaway, and W.W. Denslow. (See appendix for details.)

One final and unfortunate aspect of scarcity affecting value is the increasing practice of removing illustrations from books to frame and sell. Maxfield Parrish's book, *The Knave of Hearts*, is the outstanding example of this practice. The price of the hardcover edition has risen dramatically over the years because at every flea market and antique show you attend, you will find the pages of this book framed for sale. This practice is so widespread that complete copies are becoming scarce and can sell for as much as $800. This has also occurred with books illustrated by Maud Humphrey, who beside being an illustrator was Humphrey Bogart's mother. As recently as three years ago, you could buy a Maud Humphrey colorplate book for $70. Today, they regularly sell for $200 to $600.

The third criterion in valuing a children's book, and one which is interrelated with scarcity, is *demand*. Some children's books have marvelous illustrations or charming fantasy stories, yet because the illustrator or author is unknown, these books can be purchased very reasonably. Quite often, a particular illustrator can remain uncollected for years. Gradually, as more dealers offer his or her books, the increased visibility creates a demand and the books go up in price. One illustrator in particular who fits into this category is Gustav Tenggren. For years, Tenggren worked as an illustrator at the Disney Studios, and it was this association that brought his name into the public eye. It made people notice his other book illustrations as well, and as a result, the prices of his books have been steadily increasing over the years. This, by the way, is part of the joy of collecting children's books — that you can assemble a fine collection of beautifully illustrated books at very reasonable prices by focusing upon collecting little known or lesser known illustrators of high quality and whose work you enjoy. Conversely, if you happen to favor books whose authors or illustrators already enjoy high popularity, you will have to pay the price.

In the United States today, books illustrated by artists from what is known as the Brandywine School of art are high on the list of many book collectors. This includes the works of N.C. Wyeth, Howard Pyle, Maxfield Parrish, Jessie Willcox Smith, Elizabeth Shippen Green, Violet Oakley, and Ethel Betts to name a few. Their books are sought after by collectors not only for the beautiful illustrations, but because of their influences upon one another and upon book illustration as a whole. It is fascinating to look at the work of Howard Pyle and compare it to that of his students N.C. Wyeth or Frank Schoonover; or to take books illustrated by Jessie Willcox Smith, Elizabeth Shippen Green, and Violet Oakley, all students of Pyle, and examine them for similarities and contrasts in style and use of color. These women have all come to be regarded as the first respected as the first respected American women illustrators in a field dominated by men. This has enhanced their popularity as well as increased the market value of their books.

With this abbreviated background on what can make a children's book valuable, we move on to the subject of opportunities in collecting these books. As was mentioned above, one of the wonderful aspects of collecting in this field is that you can spend as little or as much money as you want, depending upon what you decide to collect. So your first decision is what direction you would like your collection to take. (Of course this is not an irrevocable decision and you might decide to collect in several different areas.) There are a few hints that can help you.

First, visit local secondhand book shops and specialty dealers in your vicinity and just browse. The Yellow Pages can help, and there are regional directories of booksellers as well. You can also contact the Antiquarian Booksellers Association of America at 50 Rockefeller Plaza, New York, NY 10020 for a list of members and their specialties. Most dealers who specialize in children's books issue catalogues which you can get quite inexpensively. As was mentioned previously, these catalogues can often be of great informational value for market values of books as well as for being barometers of "who's hot and who's not." Buying books through the mail is a very large part of the antiquarian book trade, and the trade in general is known for its honesty and integrity. You can also visit book shows which are held quite frequently in many areas of the country.

Once you have a feel for the types and prices of books that attract you, see if you can classify your taste, and use this attraction as a basis for a book collection. It can be based on an animal, an author, or even one title that you remember with particular fondness from your childhood. Sometimes the more obscure your idea, the more fun you will have in collecting, and you never have to worry about finding enough books on your subject. You can find any topic covered in children's books — from pigs to princesses. For example, you could collect all illustrated editions of an author like Louisa May Alcott, or Charles Kingsley who wrote the *Water Babies*. A very popular idea is to collect all editions of *Alice in Wonderland* and *Through the Looking Glass* that are *not* illustrated by John Tenniel, the original illustrator. You could focus on a particular illustrator like Arthur Rackham or Maurice Sendak, or you could even decide to collect by publisher, engraver, or printer. Ernest Nister and Marcus Ward were two publishers known for the high quality of their books, as were Edmund Evans and Kronheim known for their engraving skills in reproducing the work of Kate Greenaway, Walter Crane, and Randolph Caldecott to name a few. Another fascinating area to consider is pop-up and moveable books which can be bought for as little as $15 for some pop-ups from the 1950s, ranging up to $600 for the intricate moveables of Lothar Meggandorfer. You might want to take an area that spans a long time period but at the same time is restricted in some way. For instance, you could simply decide to collect books illustrated by women. This would let you cross time and nationality barriers but at the same time give a focus to your collection. In this way you could collect the works of Kate Greenaway and her host of imitators from 100 years ago, through the many lovely books illustrated by Dorothy Lathrop who just died a few years ago, to the books of notable living illustrators like Ellen Raskin and Nancy Burkert. Books published in the 1940s and 1950s present a good opportunity for investment as well as for enjoyment of social history. After all, books where the Mommy cleans the house and the Daddy goes to the office are now a thing of the past, and as such, they enter the realm of the collectible.

Now a word about where to find your books once you decide to become a collector. Secondhand bookstores and library sales can be fun. If you are collecting inexpensive series books such as the Hardy Boys or Nancy Drew which usually sell for two dollars to five dollars, these outlets may be your best source. However if you are collecting more expensive books, books costing twenty-five dollars and up, it helps immeasurably to develop a relationship with a knowledgable specialist in children's books. This will be someone who can guide you and give you advice, as well as a person who will notify you of his or her most recent acquisitions in your collecting area. A specialist has the experience and the essential reference sources to assure you that you will get value for your money. Not everyone who sells children's books is a specialist, nor are all specialists necessarily experts. But cautious trial and error will help you decide whose descriptions are accurate and whose prices are within the realm of reality.

Pricing books is not an exact science. There is always an acceptable range in market value on each book depending upon all the factors described in this article, but also depending upon what the dealer had to pay for the particular book. You must also consider whether the book has had any historical importance to children's literature as a whole. A book like Elizabeth Morrow's *Painted Pig*, illustrated by Mexican artist Rene d'Harnoncourt is a good example of a title which features multiple areas of collectibility. If you collect books featuring pigs, or books featuring dolls, this book may have one value. But it also has the historical distinction of being the first Mexican picture book (it was written by the wife of the American Ambassador who was also Anne Morrow Lindbergh's mother).

There are currently available several price guides for antiquarian books, but none devoted exclusively to children's books. As general reference works, these guides have an undeniable value, but as price guides they must be approached with both extreme caution

and an experienced eye. These guides fall into two categories. First is the type that presents book prices and bibliographical information compiled from hundreds of dealers' catalogues. The drawbacks here are twofold. First, the prices represent only the "asking" price of a particular dealer. Unless you are familiar with that specific dealer and that specific book, you cannot judge whether the price is a fair one; and you do not know if the book ever actually sold at that price. Realistically speaking, any dealer can ask any price for a book, and a dealer with little expertise in children's literature might easily underprice or overprice a book with which he is not familiar.

The second category of price guides is auction records. The cautions here are many. First, auction records rarely give an adequate description of the condition of the books, which can dramatically affect the price. Second, you need to know who it was that bought the book and for what reason. Was it a dealer buying for resale? Was it a dealer bidding for a private collector; or was it a collector who had been searching for this book for fifteen years and who was willing to pay anything to obtain it? If the price realized is in a foreign currency, make sure you know the conversion rate at the time of the sale — rates have been fluctuating greatly. I don't want to scare anyone away from using these sources because they do provide a valuable service, if you know how to use them correctly.

If you have individual books or entire libraries that you want to sell or have appraised for insurance purposes, many dealers can provide this service for you. It can be an informal verbal judgement for a flat fee per book or it can be a detailed written appraisal. For the latter, a dealer may charge a small percentage (1½ - 3 percent) of the total appraised value, an hourly fee; or a flat fee for the entire job. Don't be surprised if many dealers decline to do appraisals — it is extremely time-consuming and the fees rarely compensate for the time lost to normal bookselling business. If you are selling books, you will obviously not be offered the prices that you find in the price guides. The percentage of retail value that a dealer will offer you will vary from dealer-to-dealer, but it will almost never be more than 50 percent of market value.

The world of collecting children's books is a complicated and fascinating one. Through these books, you get the opportunity to relive your youth without feeling self-conscious, and to take a journey to the past while making an investment in the future!

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collections of historical children's books: development and access

john m. kelly
curator
lena y. de grummond collection of children's literature
university of southern mississippi
hattiesburg, mississippi

During the past ten years, the study and collecting of historical children's books has enjoyed dramatic growth. New classes are being developed; papers, monographs, theses, and dissertations are being written and published; exhibitions are being staged; and a growing number of antiquarian booksellers are specializing in children's books. Libraries have become increasingly aware of this surge of interest. Of course, institutions such as the Free Library of Philadelphia, the University of California at Los Angeles, the American Antiquarian Society, the Toronto Public Library, Columbia University, and the University of Minnesota have long-established outstanding children's book collections. In this paper, I will be speaking mainly to those individuals who have an opportunity to develop such collections and wish to learn about the specialized field of historical children's books. Using my experiences as the curator of a major collection, I will address some basic questions relating to development, control, access, and cataloguing, as well as directing the reader to additional sources of information.

Development and Control

The knowledge of, and access to, the important bibliographic and reference tools in the field of historical children's books is essential to the development of a strong collection. There have been, however, comparatively few secondary studies attempted in this still young field. Many major authors, illustrators, publishers, themes, and historical periods have been either virtually or totally unexamined. Of the articles and monographs that exist, many are frankly inaccurate, inadequate, or incomplete. Furthermore, crucial studies often appear in nontraditional children's literature sources. Unfortunately, many of these works are infrequently cited in the standard children's literature bibliographies. Let me relate two examples. Samuel Pickering recently wrote an excellent and much-needed monograph, *John Locke and Children's Books in Eighteenth-Century England* (1981). Yet prior to this work, he wrote several important articles like "'Cozen'd into a Knowledge of the Letters': Eighteenth-Century Alphabetical Game Books," in Washington State University's *Research Studies* (see bibliography). Not only is this article rarely cited, but Dr. Pickering neglected to record it in his 1981 book!

My second example concerns one of John Newbery's immediate predecessors as a publisher of children's books in England, Thomas Boreman. Besides publishing the famed "Gigantick Histories," he also issued the earliest natural histories for children. A most unusual and frequently uncited source, Arthur Lisney's *A Bibliography of British Lepidoptera 1608-1799*, has over twenty-five pages of detailed description of these important books.

Where *does* one turn to find the most comprehensive bibliographical listings? I would consult the obvious: the first and revised editions of Elva Smith's *The History of Children's Literature;* the third edition of F.J. Harvey Darton's *Children's Books in England; Phaedrus; Children's Literature Abstracts;* Suzanne Rahn's *Children's Literature: An Annotated Bibliography of the History and Criticism;* and Virginia Haviland's *Children's Literature: A Guide to Reference Sources.* I would also use the bibliographies provided by Gerald Gottlieb in *Early Children's Books and Their Illustration* and in "Investigating Early Children's Books: Some Examples of Bibliographical Sources" (see bibliography), d'Alte Welch's "Works Consulted" in *A Bibliography of American Children's Books Printed Prior to 1821*, and the superb "Bibliographies And Reference Works" supplied by Justin Schiller in his Catalogue 29, *Children's Books From Four Centuries including Original Drawings, Manuscripts, and Related Juvenilia* (1973). Other fruitful sources for bibliographies, checklists, and specialized articles are such periodicals as *Antiquarian Book Monthly Review, The Book Collector, The Private Library* (an excellent example is Brian Alderson's "Miniature Libraries for the Young," see bibliography), and the journal of the American antiquarian book trade, *AB Bookman's Weekly.* Particularly noteworthy is the "Special Children's Book Issue," which has been published annually in November since 1974. Justin Schiller has written several timely articles for this issue, some of

which contain outstanding bibliographies (see bibliography).

In summary, there is no one accurate, complete, and up-to-date bibliography for the study of historical children's books. One must read widely to keep abreast of important new and retrospective publications and become adept at what Selma Richardson of the University of Illinois rightly terms "bibliographic sleuthing."

Unfortunately, many important bibliographic tools and children's books are out-of-print. Therefore, the librarian developing a collection must become familiar with the antiquarian book trade. I have provided at the end of this paper a selective listing of American booksellers who specialize in children's books. Most booksellers periodically issue catalogues of offerings from their stock. Write to be placed on a bookseller's mailing list. A still more assertive approach is to prepare and maintain a desiderata file. This is a detailed list of the books you desire to add to your holdings. Inform a dealer that you are looking for a specific title. The dealer will usually conduct a search for you.

I have a few more words about dealer catalogues and buying on the out-of-print market. Knowing what is a "fair" price to pay for an out-of-print book is a difficult question and mostly beyond the scope of this paper. However, a detailed examination of bookseller and auction catalogues from respected firms (occasionally quite valuable as bibliographic tools, see bibliography), the careful use of standard pricing tools such as *American Book Prices Current, Bookman's Price Index,* and *Book Auction Records,* and your knowledge and experience will often provide a good insight as to a "fair" price. Keep in mind that no two copies of the "same" book are alike! A first edition of Randolph Caldecott's *The Three Jovial Huntsmen* in fine condition and signed by Kate Greenaway is worth far more than an unsigned copy in only fair condition.

I must add that the increased popularity in collecting children's books has led to a very competitive market. Give dealer catalogues your immediate attention, decide what items your institution wants to acquire, and *telephone* the bookseller to reserve the desired books. If you write, the chances are much greater that the items you want will already have been sold! Fortunately for librarians, many antiquarian booksellers will bill institutions. I elect this method whenever possible.

Cataloguing and Access

So that patrons may make the fullest possible use of children's books, the challenges of access must be successfully met. The accurate, consistent, and thorough cataloguing of historical children's books is the most important way (along with printed guides) that librarians may be assured that researchers will have the highest degree of access to the library's holdings. In this age of networking, it is also highly desirable that a library's holdings be entered into a major data base such as RLIN or OCLC.

The *Anglo-American Cataloguing Rules,* second edition (AACR 2), and the more detailed supplementary rules, *Bibliographic Description of Rare Books,* are musts for any cataloguer of historical children's books. I would also advise an examination of *The Cataloguing of Early Children's Books: A Guide for Collectors,* prepared by the Children's Books History Society, and a brief but very enlightening review of this guide by Gerald Gottlieb (see bibliography). All of the above sources go into considerably more detail on the mechanics and problems of cataloguing (historical children's) books than I have space for here. However, I would like to stress a few points I consider to be especially important:

1. *Trace illustrators.* In many children's books, the illustrator is at least as important as the author.
2. *Note the presence of dust jackets.* Dust jackets frequently have textual or illustrative material that is not duplicated in the book.
3. *Describe binding.* I quote from *The Cataloguing of Early Children's Books* (p. [9]), "The binding of children's books should be regarded as an integral part of their description, first because the binding was often devised to give a particular impression to the purchaser, and second because a careful description may give help towards dating the book or relating it to other editions."
4. *Be accurate and consistent with pagination statements.* This is a complex issue addressed by *Bibliographic Description of Rare Books* and Sheila Egoff's thoughtful piece, "The Bibliography of Early Children's Books: A Review Article" (see bibliography).
5. *Provide signature statements.* A note detailing the signatures will frequently give the researcher an excellent idea as to how a book was actually constructed. Signature statements are especially important for books printed in the handpress period (pre-1800). See Philip Gaskell's *A New Introduction to Bibliography* for detailed information on signatures.
6. *Trace publishers.* Leading authorities such as Brian Alderson in "Bibliography and Children's Books: The Present Position" (see bibliography), have persuasively argued for the importance of the publisher in the history and development of children's books and recommend access to children's books via publisher. Mr. Alderson also suggests a refinement which we now observe in the de Grummond Collection--the tracing of publishers' catalogues. When cataloguing, please also cite the publisher's address, if provided. This can be extremely useful in the dating of books.
7. *Date books as accurately as possible.* This is *so important* to the study of children's books. Unfortunately,

many children's books are not dated. Watermarks, binding styles, dated inscriptions and illustrations, publishers' advertisements and catalogues are all possible clues to the dating of books. As stated above, publishers' addresses frequently give at least a general idea as to a book's publication date. I advise cataloguers of historical children's books to have such publishers' directories as Maxted, Todd, and Brown, as well as such important histories, guides, and specialized studies as Tebbel, Tanselle, Roscoe, Moon, and Hall (see bibliography). The more specific you can be in the dating of undated children's books, the better. I consider such dates as 18-- and 19-- to be inadequate. I require dating at least to an approximate decade, such as 183-?. I refer the reader to Iona and Peter Opie's brilliant essay, "Retrospect and Prospect," found in *Three Centuries of Nursery Rhymes and Poetry for Children* (see bibliography), which thoroughly deals with the dating of children's books and the advantages and importance of chronological access.

8. *Provide chronological access.* Chronological access is of tremendous assistance to researchers. As Peter Opie in "John Newbery and His Successors" and Sheila Egoff contend (see bibliography), the value of Rosenbach's catalogue and Osborne's pioneering study is to a large extent because of their chronological arrangement. The de Grummond Collection is currently preparing a chronological card file for all pre-1916 imprints.

Development and access are just two of the many exciting challenges facing the curator of a children's book collection. A special issue of *Wilson Library Bulletin* edited by James Fraser, "Children's Literature Collections and Research Libraries," is an excellent place to closely examine perspectives, possibilities, and problems (see bibliography). Additionally, I highly recommend the "Collection Management" issue of *Phaedrus*, edited by Dr. Fraser (see bibliography). For those particularly interested in the study of historical children's books, I first point the reader to the *Library Trends* issue, "The Study and Collecting of Historical Children's Books," edited by Selma Richardson (see bibliography).

A Select List of American Booksellers Who Specialize In Rare and Antiquarian Children's Books

Aleph-Bet Books
Helen Younger
670 Waters Edge
Valley Cottage, NY 10989

Battledore Books
36 East 61st Street
New York, NY 10021-8097

Books of Wonder
Peter Glassman
464 Hudson Street
New York, NY 10014

The Bookstall
708 Sutter Street
San Francisco, CA 94109

Bromer Booksellers
607 Boylston Street
Boston, MA 02116

Carol Docheff-Bookseller
1605 Spruce Street
Berkeley, CA 94709

Golden Legend, Inc.
8586 Melrose Avenue
Los Angeles, CA 90069

Daniel Hirsch
P.O. Box 315
Hopewell Junction, NY 12533

Kim Kaufman-Bookseller
1370 Lexington Avenue
Suite 2F
New York, NY 10128

Elizabeth Moody
Box 327
Windham, CT 06280

Edward D. Nudelman
P.O. Box 20704
Broadway Station
Seattle, WA 98102

Jo Ann Reisler, Ltd.
360 Glyndon St., N.E.
Vienna, VA 22180

Justin G. Schiller, Ltd.
P.O. Box 1667
FDR Station
New York, NY 10022

Victoria Book Shop
Milton Reissman
303 Fifth Avenue
New York, NY 10016

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what's so special about special collections

henry c. dequin
associate professor
department of library science
northern illinois university
dekalb, illinois

So you're thinking about starting a special collection for youth? Great! What's it going to be? There are all sorts of possibilities: toys, high/low books, music (recorded, sheet music, etc.), films, filmstrips, tape recordings, oral history, art works, Talking Book materials for the blind and visually impaired, comic books for the deaf and hearing impaired, captioned filmstrips, disabled stuffed animals and puppets, and many others. You'll notice that all of these possibilities can be related to children and young people in some way. However, the more esoteric kinds of special collections, such as rare books, manuscripts, and archives have been omitted. You'll also notice that some of the possibilities listed above relate to disabled persons, because that is the emphasis in this article. Although the focus here is on those special collections which are appropriate for disabled children and young people, the ideas and principles expressed can be applied to all kinds of special collections.

Remember, first of all, that a special collection is a unique and concentrated set of materials on a particular subject or in a particular format. It may be developed for a special group of users or for all users. It may also be housed together with other general materials or kept in a separate section of the library. Keeping these things in mind, we're ready to think about the special aspects of special collections.

Getting Started

Before putting the gears in motion to develop a special collection of materials for children and young people, it would be well to *assess the need* for such a collection. Your idea may be highly commendable, in fact, brilliant. But if there's no real need for the type of collection you have in mind, it may be a wasted effort. It would be unwise, for instance, to begin developing a special collection of materials for children and young people with all types of disabling conditions when, in fact, there may be no children or young people in the school or public library community with certain types of disabilities.

I had such an experience several years ago when I

was a high school library media specialist. Without conferring with me, the superintendent accepted a gift of over 100 books from Canada. To receive a special gift collection of such a large number of books sounds great. But it wasn't really practical! Although we were located in Detroit, right across the river from Canada, and were certainly interested in Canada, all of the books weren't really suitable for our library. Some of them were on highly specialized and technical subjects which our students would likely never pursue. Many were written in French, which wasn't even taught at our school. Although all the books were duly classified, cataloged, and added to the collection, I doubt whether most of them, if they're still in that library, have ever been used, even to this very day.

Determine first, therefore, the need for the special collection you have in mind by ascertaining the incidence of the various disabling conditions among children and young people in your library's community. Community data are available from local school districts, regional and municipal planning agencies, rehabilitation and special service agencies, and special institutions in the community. School librarians can secure precise data from local school officials as well as from district and state special education offices. You can also identify the disabled youth population by contacting service organizations, charities, local chapters of organizations of disabled persons, community groups of disabled persons, churches and synagogs, community centers, hospitals, and professionals who work with disabled children and young people.

In the assessment process and in every phase of planning, implementing, and evaluating a special collection, you should involve other people: disabled children and young people themselves, as much as possible; parents of disabled youth; and other professional resource persons. School library media specialists should also consult with the principal, curriculum director, special education coordinator and teachers, resource teachers, and regular classroom teachers.

An advisory council should be created at the very beginning of the assessment process. The council should include representatives from various organizations for disabled persons. These representatives can supply valuable input during the needs assessment and throughout the process of planning, developing, and evaluating a special collection.

If your assessment indicates a need for the type of special collection you have in mind, you should then *consult possible standards/guidelines for such a collection.* A number of such statements exist related to library services for disabled persons, among them the following:

Minimum Standards for Public Library Systems, 1966 [1]

Standards for Library Services for the Blind and Visually Handicapped [2]

Standards of Service for the Library of Congress Network of Libraries for the Blind and Physically Handicapped [3]

Media Programs: District and School [4]

While all of these documents may not supply specific suggestions regarding the quantities of materials, they do allude to the need for providing suitable resources for disabled persons. They also give other helpful information about library services for disabled populations.

Other statements, although not specifically in the nature of standards or guidelines, can also be considered. One such statement was prepared by the National Commission on Libraries and Information Science in 1975, *Toward a National Program for Library and Information Services: Goals for Action.*[5] Concern for the provision of information resources for disabled youth is inherent in the commission's major goal:

> To eventually provide every individual in the United States with equal opportunity of access to that part of the total information resource which will satisfy the individual's educational, working, cultural and leisure-time needs and interests, regardless of the individual's location, social or physical condition or level of intellectual achievement.[6]

As you consider the standards and guidelines for a special collection, take time to visit libraries where there is a collection similar to what you have in mind. Talk to the librarians in those libraries to get ideas about planning for such a special collection, what should be included, and how the materials can be handled.

During this preliminary period, you should also *formulate the philosophy, goals, and objectives for the special collection.* This should be done in consultation with the advisory council, in order to get a broader perspective and objective input. This is a time to state in writing the *justification* for the collection as well as its *depth, scope, and potential use.* At the same time, together with the advisory council, you can *prepare a materials selection statement* for this special collection which will be incorporated into the library's collection development policy. The statement should include the specific criteria which will be used to evaluate materials being considered for this special collection.

In this preparatory period you should also *figure what it will cost to establish the collection and to develop it on an annual basis.* Will funds be allocated in the regular library budget? Or will you want to seek external funding? While it is desirable to allocate a portion of the

library budget for the collection, additional funding may be available through local organizations, service groups, women's clubs, businesses, and industries as well as through governmental agencies at the local, state, and federal levels. For library services and materials for disabled persons, Kieth C. Wright has provided suggestions for additional funds and has listed sources of information about grants. In particular, he has presented ideas and criteria for preparing government and foundation proposals.[7]

As you consider finances, you will also want to *determine personnel needs* for establishing and developing the collection. Will additional personnel be required? If so, how will the personnel be funded? It is always important when considering an additional service to figure in the cost of personnel at the very beginning.

Your initial plan for the collection should also include an *ongoing plan for evaluation of the collection and its use*. This can be done in a variety of ways: compiling statistics on the use of the collection, asking users for their opinions, preparing checklists to be filled out by users, applying standards, or observing directly how the materials are used. Feedback from those who use the special collection and from the library staff is needed in order to improve and strengthen the collection.

Developing the Collection

When the decision is made to establish the special collection, you can proceed to evaluate and select materials for the collection. The materials selection statement and the specific criteria which were formulated in the preliminary planning will serve as a valuable guide. Specific criteria for many different types of materials, such as audiovisual forms, toys, games, and high/low books, can be readily found in library literature. Within recent years, specific criteria which are pertinent to disabled youth have also been developed by a number of groups and individuals.[8]

Appropriate materials for a special collection can be located by consulting many different *sources and selection tools*. In developing a special collection for disabled youth, you should first consider, however, the materials already in the general collection. Disabled youth do not always need new and highly specialized materials. In many instances, they can utilize regular materials, and standard selection tools can be used for locating such materials and for reading evaluative reviews. Other colleagues—school and/or public librarians, special education teachers, or regular classroom teachers—can often supply information about materials which they have used and which have been helpful to disabled children and young people. Talk to them and get their ideas about good materials which should be included in the collection.

As in any selection process, searching for materials for disabled children and young people is not without its frustrations. A list may be out-of-date, or have been expanded and superseded by a more recent listing. Many items in a bibliography or mediagraphy may not be usable in your collection, because they are no longer available for purchase or because the materials would be inappropriate in your collection for some reason. A large number of lists contain only bibliographic citations, without any evaluative comments or recommendation. Frequently, they also lack a descriptive annotation.

In addition to standard selection tools and person-to-person contact, there are specialized bibliographic sources on many different subjects. With regard to materials for disabled persons, the number of specialized bibliographic tools for locating and selecting these materials has increased greatly within recent years. Some of the most helpful are the National Information Center for Special Education Materials, the National Library Service for the Blind and Physically Handicapped, the National Information Center on Deafness, Captioned Films for the Deaf, and Handicapped Learner Materials—Special Materials Project. Retrieval systems have also sprung up. The data banks of the National Instructional Materials Information System (NIMIS) and the National Information Center for Educational Materials (NICEM) are available for on-line computer searches. The Educational Resources Information Center (ERIC) and the Council for Exceptional Children (CEC) also provide abstracts from their data banks of educational materials.

Sources of Materials
A Highly Selected List

National Information Center for Special Education Materials
University of Southern California
University Park
Los Angeles, CA 90007

The National Library Service for the Blind and Physically Handicapped
Library of Congress
Washington, DC 20542

The National Information Center on Deafness
Gallaudet College
Kendall Green
Washington, DC 20002

Captioned Films for the Deaf
Distribution Center
5034 Wisconsin Avenue, NW
Washington, DC 20016

Handicapped Learner Materials—Special Materials Project
624 East Walnut Street
Second Floor
Indianapolis, IN 46204

The Council for Exceptional Children
Information Services
1920 Association Drive
Reston, VA 22091

A multitude of shorter bibliographies and mediagraphies of materials for use by and with disabled youth are also available. State libraries, state education departments, and the special education offices of school districts produce locally prepared lists of suggested materials. Many listings have been published by various state and national organizations as well as colleges and universities.

The quality and usefulness of any materials which are located through these bibliographic sources must be determined before deciding to add a particular material to the collection. Simply because a material has been published or produced does not, in itself, make the material "good" or "useful" in your collection. Unfortunately, however, evaluative information exists for only a relatively low percentage of resource materials. This is true for all materials whether for general use or for a special collection for disabled youth. There is still a paucity of evaluative reviews of materials, especially audiovisual materials and realia, despite recent efforts to fill this need to some extent. Most frequently, the only information available is a descriptive abstract or annotation which takes on much significance in the evaluation and selection of materials.

Librarians have an important task, therefore, in evaluating materials before they are purchased. All materials, either print or non-print, that are being considered for the special collection should be personally examined, previewed, and evaluated on the basis of specific criteria before being selected for purchase and/or use. Such personal examination is necessary unless a very favorable review is found or the material has been highly recommended by a colleague. Even then, personal examination is the best method of evaluation and selection, especially in the case of audiovisual materials and realia.

Our children and young people deserve the very best, in library services and materials as well as in all other areas of society. If you're contemplating a special collection of any kind to serve the needs of the youth in your library's community, don't give up before you begin. Go ahead and explore the idea. You'll have a lot of satisfaction and enjoyment in the process. And what's more, you'll be providing a special collection for children and young people, all of whom are special.

Footnotes

1. American Library Association, Public Library Association, *Minimum Standards for Public Library Systems, 1966* (Chicago: American Library Association, 1967).
2. *Standards for Library Services for the Blind and Visually Handicapped* (Chicago: American Library Association, 1967).
3. American Library Association, Association of Specialized and Cooperative Library Agencies, Standards for Library Service to the Blind and Physically Handicapped Subcommittee, *Standards of Service for the Library of Congress Network of Libraries for the Blind and Physically Handicapped* (Chicago. American Library Association, 1979).
4. American Association of School Librarians and Association for Educational Communications and Technology, *Media Programs: District and School* (Chicago: American Library Association; and Washington: Association for Educational Communications and Technology, 1975).
5. National Commission on Libraries and Information Science, *Toward a National Program for Library and Information Services: Goals for Action (Washington: U.S. Government Printing Office, 1975).*
6. *Ibid., p. xi.*
7. *Kieth C. Wright, "Funding Media Services for Handicapped Children," in School Library Media Services to the Handicapped,* ed. Myra Macon (Westport, CT: Greenwood Press, 1982), pp. 117-29.
8. See, for instance, Henry C. Dequin, *Librarians Serving Disabled Children and Young People* (Littleton, CO: Libraries Unlimited, 1983), pp. 198-221, 239-254.

kids' sampler

m. clare boehmer
educational coordinator
marian hall
st. louis, missouri

In every age the oral and written literature of our race has reflected the values of the society in which its creators have lived. Tellers of stories can only create out of the context of experiences shaped by their contemporary world. One of the most pressing concerns of readers and listeners in any age has always been how

to deal with the diverse elements shaping their worlds. In this respect, today's writers and readers are no different from men and women of any other era. It is today's society that is different, and this change is reflected in the literature of our times.

A survey of contemporary adolescent fiction — even the brief one in this article — results in a fairly accurate portrait of teenagers, the world in which they move, and their concerns. This article will present some of the social and moral issues facing adolescents and point out how these issues are treated in some recent works of fiction aimed at teenaged audiences.

Teenagers themselves have not changed much over the years, and some of the issues facing them are those that have faced adolescents of every age. They are still uncertain of themselves, interested in the opposite sex, anxious to grow up (although sometimes not too anxious to be like the grown-ups they see), attempting independence, and concerned with values (although these values are inwardly developed personal values rather than outwardly imposed moral virtues). A look at the protagonists of several current adolescent novels will illustrate these points.

The main characters in *Underneath I'm Different* (Ellen Rabinowich, Delacorte Press, 1983), *Workin' for Peanuts* (Todd Strasser, Delacorte Press, 1983), *Free Reign* (K.M. Peyton, Philomel Books, 1983), and *Memo to Myself When I Have a Teenage Kid* (Carol Snyder, Coward-McCann, 1983) are good examples of adolescents working through the process of dealing with the tensions of their own uncertainty and their quest for independence. Although the heroes and heroines deal with the same problem common to all adolescents, each works out a solution unique to his or her own particular circumstances and individual personality.

Amy Williams, Rabinowich's heroine of *Underneath I'm Different*, is an overweight, self-conscious youngster who develops into a sensitive young woman who can feel good about herself and make independent judgements. She accomplishes this conversion with the help of Ansel Pierce, and adolescent artist who thinks Amy is beautiful. His subsequent mental breakdown does not diminish Amy's newly found self-confidence; rather, his love and her subsequent learning to deal with Ansel and his problems precipitates Amy's maturation.

Todd Strasser's Jeff Meade, the hero of *Workin' for Peanuts*, is an eighteen-year-old peanut vendor who falls in love with Melissa Stotts, the daughter of the vending company's owner. The catalyst in Jeff's maturation process is his facing the differences between his world and Melissa's. Jeff's circumstances include an unemployed, short-tempered father; a bus driver mother who is seldom home; and the threats of a neighborhood gang to which his best friend belongs. Melissa lives in a world of riding stables, boys with fancy cars, and snorkeling in the Caribbean on holidays. As Jeff works through the conflicts set up by his love for Melissa and the chasm between their two worlds, he finds a direction and independence within himself.

Free Reign follows Jonathan Meredith's journey from boyhood to manhood. After he is seduced by Iris, who becomes pregnant, Jonathan runs away with his friend Peter. They take with them a horse to train for the prestigious Grand National race. In the process, Jonathan meets Pip, whose love becomes his stepping-stone to manhood.

Thirteen-year-old Karen, the protagonist of *Memo to Myself When I Have a Teenage Kid*, vows that when she is the mother of a teenager, she will not forget what it feels like to be thirteen. To help her to remember, she keeps a diary. Her journey to self-realization involves the transformation of a friendship with Peter into love and the startling discovery that at age thirteen her mother felt as Karen herself does now. Although her friendship with Peter aids Karen's growing up, her relationship with her mother is a more important factor.

In all four of these novels, the adolescent hero or heroine enters into a love relationship with a member of the opposite sex. This relationship serves as a catalyst to the protagonist's self-discovery and his or her growth in becoming his or her own person. In the cases of Amy Williams and Jeff Meade, the acceptance of the differences between the protagonists and their partners leads him or her to an inner stability that lasts beyond the relationship itself. To Karen, her relationship with Peter is another important step outside of childhood. Jonathan Meredith learns the difference between sexual attraction and love. In all four cases, a relationship with a person of the opposite sex causes the protagonist to discover new strengths within himself or herself.

Some critics of contemporary society claim that modern men and women have lost their sense of values. If current literature presents an accurate picture of the modern person---and I think that it does---we have not lost our sense of values. We have shifted our emphasis on values and in some cases have redefined our standards of judging to fit the perceived needs of our times. Adolescent literature seems to validate this conclusion. *The Shell Lady's Daughter* (C.S. Adler, Coward-McCann, 1983), *Underneath I'm Different*, *Workin' for Peanuts*, and *The Burg-O-Rama Man* (Stephen Tchudi, Delacorte Press, 1983) offer good examples of protagonists who discover within themselves life values and act upon these values.

In *The Shell Lady's Daughter*, C.S. Adler presents Kelly Allgood, a fourteen-year-old who must come to grips with her mother's psychological breakdown. When her mother becomes ill, Kelly is sent to live with her strict grandmother and her invalid grandfather in

Florida. During her stay she is befriended by Evan Stone, her grandparents' neighbor who is confined to a wheelchair. Through Evan's friendship and by observing her grandmother's care for her grandfather, Kelly develops a conviction that love and support are the most necessary factors in a person's adjustment to or recovery from a serious illness. At the end of the story Kelly is faced with a decision to go to boarding school or to return home with her mother. Because of her newly discovered conviction, she opts for life at home with her recuperating mother. Love and support have become values that are strongly operative in Kelly's life.

Amy Williams, the heroine of *Underneath I'm Different*, learns a similar lesson in dealing with Ansel Pierce, her boyfriend who suffers a psychological breakdown. When her family and friends encourage her to abandon Ansel, she insists upon seeing him and offering him her support. Although he cannot respond positively to her and breaks off their contact, Amy is left with a self-assurance that she has done the right thing. Offering love and support to Ansel has made her a more sensitive, caring person and Amy is aware of the change in herself. Moreover, she likes the change. Sensitivity, caring, loving, and making her own decisions independently from her family and friends have become values to Amy Williams by the end of this book.

Todd Strasser's protagonist in *Workin' for Peanuts*, Jeff Meade, discovers his own set of values in struggling with his love for a girl in an economic class far different from his own. When he faces the fact that their two worlds will never be compatible, Jeff discovers within himself an honesty that is stronger than he had ever suspected before. When he accepts his short-tempered father as he is and decides to go into business with him, Jeff becomes his own man in the truest sense of the word. Facing reality and acting honestly are the values that Jeff Meade lives by.

The man from the Burg-O-Rama food chain comes to Crawford High School to choose students and teachers to be in commercials at fabulous salaries. Karen Wexler, a senior at Crawford High and the pivotal character of *The Burg-O-Rama Man*, watches the process with growing scepticism. One-by-one, she sees people betray their ideals for the proffered fees. When an offer comes to her, she refuses to compromise. Karen has discovered that honesty and fidelity to ideals are more important to her than money.

In all four of these adolescent novels, the protagonists have discovered values that they will live by for the rest of their lives. They do not conform to a set of values given to them by the adults in their lives, but, rather, they discover the values within themselves and act according to them when the time comes for decisions.

When I was a teenager three decades ago, fiction directed at us portrayed us as innocent and carefree with little on our minds more important than cars or sports if we were boys or our next date if we were girls. Many times stories written for us were the lures to tempt us to digest the writer's not-too-carefully-disguised moral preachments---honesty is the best policy; mother and/or father knows best; work hard and you will always succeed; be good and you will get the guy or girl of your dreams. For the most part, the heroes and heroines of these tales came from two-parent families whose members were strongly bonded and expected to practice Christian virtues that were presumed to be universally accepted in the society in which we moved. Perhaps the world was more innocent then, or maybe teenagers were more sheltered. Whatever the case, this is not the world in which today's adolescents move. And it certainly is not the world of their literature. Today's world allows teenagers more choices and does not take for granted that they will conform to the social and moral values governing the lives of their parents and grandparents. Because they are faced with a greater variety of life choices, teenagers in contemporary literature differ from older, fictional teenagers in several respects: (1) They are more aware of and concerned about social issues affecting their world; (2) They are more openly and frankly concerned about their own sexuality; (3) Both boys and girls are more consciously career oriented.

Some of the social issues faced by the heroes and heroines of contemporary adolescent literature include homosexuality and lesbianism, mental illness, obesity, class distinctions in American society, commercial marketing ethics, and child molestation. *Independence Day* (B.A. Ecker, Avon Flare, 1983), *Crush* (Jane Futcher, Avon Flare, 1984), *Underneath I'm Different*, *The Shell Lady's Daughter*, *Workin' for Peanuts*, *The Burg-O-Rama Man*, and *Things are Seldom What They Seem* (Sandy Asher, Delacorte Press, 1983) offer examples of protagonists facing these contemporary social issues.

In *Independence Day*, Mike, the seventeen-year-old hero, comes to terms with his homosexual tendencies when he realizes that he has fallen in love with Todd, his lifelong best friend. As Ecker leads Mike through his struggle, the reader witnesses a sensitive, sympathetic unfolding of Mike's painful struggle to accept homosexuality as his lifestyle.

For Jinx Tuckwell, the protagonist of *Crush*, lesbianism does not become a way of life. Rather, it is only an excursion in her process of coming to terms with her own sexuality. The significance for the teenaged reader lies in the fact that many contemporary adolescents reach a point of choosing or not choosing to accept homosexuality or lesbianism as an alternate lifestyle. Mike and Jinx furnish readers with two different choices.

Mental illness is the predominate social issue facing

Amy Williams of *Underneath I'm Different* and Kelly Allgood of *The Shell Lady's Daughter*. Although the two girls have very different relationships with the people in their lives who undergo psychological breakdowns, through their struggles to deal with their situations both heroines discover previously unknown strengths within themselves---strengths which become motivating factors in their lives.

In addition to coping with her boyfriend's psychological breakdown, Amy Williams also faces the problem of obesity. Her mother constantly encourages her to do something about her weight, but it remains a problem to her. When Ansel sees her as beautiful Amy discovers that beauty is much more than a trim figure. Even Ansel's subsequent breakdown doesn't diminish Amy's self-confidence.

For Jeff Meade in *Workin' for Peanuts* the differences in economic classes becomes real when he falls in love with Melissa Stotts. For the first time he has a taste of a world other than his own. As much as he cares for Melissa, he realizes that their worlds will never mesh and he chooses to work out his future in his own world. In accepting the reality of his existence, Jeff comes to maturity. In *The Burg-O-Rama Man* Karen Wexler comes to grips with commercial marketing ethics. As she watches the effects on her friends of accepting lucrative offers to do television commercials for the *Burg-O-Rama* food chain, Karen becomes more and more aware of the phoniness of the endorsements. When the representative from the chain offers her a chance to do a commercial, she refuses rather than to give credence to what she considers a lie.

In *Things are Seldom What They Seem*, fourteen-year-old Debbie Palmero must face the fact that the handsome drama coach, Mr. Carraway, is a pedophile who is having an affair with her sister, Maggie. Her growing awareness of this fact makes her come to some difficult conclusions in deciding what to do with her knowledge. She finally risks the friendship of Murray Gordon to protect Maggie's reputation and risks her future at Waverly High School to report Mr. Carraway's actions to her parents. At the end of her struggle Debbie has learned important lessons in being her own person.

Coming to grips with their own sexual identity has always been an issue with adolescents of every age. But today's adolescents are faced with choices of alternative lifestyles. *Crush* and *Independence Day* portray teenagers faced with choices of lesbianism and homosexuality. *Free Reign* and *Things are Seldom What They Seem* present the traditional choices.

Jinx Tuckwell has a brief affair with the glamorous Lexie in *Crush*. Although it proves to be a passing stage in Jinx's maturation process, she learns the difference between sexual attraction and the love of true friendship. Her roommate, Miggin Henry, is the person who shows her the difference, and in the end, Jinx opts for heterosexuality.

Mike chooses the alternate lifestyle in *Independence Day*. While he struggles to come to terms with his own sexual preference for persons of his own sex, he explores the world of homosexuals. In the end he admits that he is gay and chooses to live with that choice.

Jeff Meade has no question about his sexual preferences. But he learns to act responsibly when he becomes involved with Melissa Stotts and he realizes that nothing can ever come of the affair. Part of his acting responsibly dictates that he break off the affair, even though he still loves Melissa.

Debbie Palmero more clearly defines her sexuality when she discovers that friendship is an important ingredient in a boy-girl relationship. When she becomes friends with Murray Gordon, she discovers that she can fall in love with him even though he is shorter than she is. It's not his height that really counts; rather, it's what he is as a person that becomes important to her.

Career orientation is important to today's teenagers. While this has always been true in fiction aimed at boys, today it is equally important for girls. *Crush* offers an example of this shift of emphasis. When Jinx and Lexie's affair becomes public knowledge at Huntington Hill, the exclusive girls' school where Jinx is a senior, she is threatened with expulsion. One of her foremost concerns is how this will affect her acceptance into Cooper Union art school. Becoming a professional artist is important to her.

In this brief survey of adolescent fiction, one can see that many of the issues and concerns facing today's teenagers are the same that have faced generations of young people struggling to grow up. In today's fiction---as in today's world---teenagers are faced with more choices socially and morally. As teenagers have done from time immemorial, they make these choices in response to their experiences of the world around them.

One of the most outstanding differences between the responses of teenagers of past decades and today's adolescents is that today's adolescents face the realities of life much more openly and honestly than did fictional teenagers of the past. This realism is necessary if they are to survive in a world that offers them few set norms to live by and less security than did the world of the forties and fifties.

The contemporary fictional teenager—like his or her real-life counterpart—does not live in a pretty, tidy world. Often it contains elements that threaten adolescents. But their struggles with the real world help the protagonists to develop and discover strength within themselves. This newly awakened strength enables fictional adolescents to make humane, sensitive decisions about themselves, their place in society, and their relationships with other people.

There are those adults who view modern teenagers

with alarm and wonder about the future of the race entrusted to them. But most teenagers have grown up to become adults capable of coping with their world. After all, our grandparents did it; our parents did it; we did it. And the current generation of adolescents will do no less.

the collection of children's magazines

selma k. richardson
associate professor
graduate school of library and information science
university of illinois at urbana-champaign
urbana, illinois

The thought is perhaps startling, but—the children's librarian might be the only person to have the opportunity to alert children and adults to all the magazines published for young people. The library might be the only place some people will be able to find out about the periodicals intended primarily for children, and particularly, about those magazines of superior quality.

The peculiarities of distributing magazines are such that potential subscribers cannot find all the choices assembled in one place. For certain titles, newsstands are the outlet. Even reasonably well-stocked newsstands seldom carry more than a half-dozen magazines especially for children. Other titles are available only by subscription. Some magazines offered by home subscription have vigorous advertising campaigns (and have little need of further promotion by libraries), while others must operate on a shoestring. Classroom magazines are published for children; however, it is usually the teacher who decides whether or not subscriptions will be entered and which title will be ordered.

Although even the public library cannot be expected to house the full range of magazines especially prepared for children, the librarian and library can be committed to providing as many magazines as possible and to furnishing publication information, and even sample copies, of titles not in the collection.

Purposes the Collection Serves

The magazine collection rightfully claims an important place among the library's offerings and serves several fundamental purposes. Obviously, a public library purchases magazines that they might be used. While it is desirable for the magazine collection to be used heavily, it is unrealistic to expect that all magazines will be worn out equally. Nor should volume of use be the sole criterion for selection.

The collection can serve to suggest the variety of magazines that are published. To suggest variety is also to acknowledge that different people will like (or dislike) different titles for different reasons. It seems fitting to encourage and preserve diversity in the collection. There can be variety in the types of magazines and in the treatment of subjects. Although the children's magazine field is not so fully developed as to have many magazines competing for a certain audience, there are enough science titles, and each quite different from the others, that choices can be offered in this area.

The library's collection can introduce to users titles that are not widely known, as well as titles that are meant for quite specific audiences. Some magazines have, and always will have, few subscribers. Other publications are targeted to readers with very particular interests. Through the collection, magazines worthy of promotion can be brought to the attention of children and adults. Unlike the magazines of high sales and broad interests, these titles often need word-of-mouth recommendations in order to survive. If the librarian can connect the reader of the intended audience with such a magazine, an important match as been made.

The magazine collection should include titles of unusually fine quality. (This is not to suggest that such magazines are the only titles to be ordered.) People generally expect a library to carry noteworthy materials and for the librarian to be knowledgeable about the most highly regarded sources. Appropriately, the magazine holdings can satisfy the needs of children and adults who are seeking the best in this print medium.

The collection can serve to encourage personal subscriptions. Just as children are urged to develop their own libraries of books (through their use of the library's collection), the magazine collection suggests titles that

children might want to receive on personal subscriptions. And, curiously, it might be a terribly mutilated library copy that prompts youngsters to request their own subscriptions. A "used-up" magazine hints of a popular title. Moreover, some children will want to be assured that they will have the pleasure of cutting up, filling in, and punching out that a personal subscription allows.

The library needs to suggest to users the array of children's magazines that are published. A substantial collection can do this visually. Children and adults can see in an attractive display of current issues the titles that are reasonably well known and the titles that are less familiar or intended for very specific audiences. Within the variety of magazines displayed users should be able to find the few titles that are noteworthy for their quality.

The Medium

Characteristics of magazines

The magazine is generally considered a print medium that fully utilizes illustration and contains the written word. The picture-text blend is typical of most children's magazines. Children use magazines for entertainment and information, for assignments and leisure activities. Uses are not readily categorized; some tasks are pursued with pleasure. The motivation or need of the individual usually determines the approach to particular titles. Contents might be scanned or mined.

Books and magazines are similar in a number of ways, however, certain characteristics of magazines distinguish this medium from the one that fills most of the shelves of a library. These special characteristics are frequently the elements that particularly attract browsers and devotees to magazines. The features are worth noting since they have bearing on the reasons for collecting and providing magazines in a library and they need to be considered in evaluating and selecting titles. Besides, children can be alerted to the characteristics of the medium by the librarian, whether through informal or formal instruction. (For the very young, serial publication is a new concept.)

Magazines are published (or at least dated) at regular intervals. Publication schedules are meant to be fixed and dependable so that the arrival of issues can be readily predicted. Material in magazines is usually recent or timely, having some particular connection with the present or with prevailing interests. Even magazines that treat historical topics present features that are prompted by marking the date of some event.

The most significant characteristic of magazines, however, is that each one is prepared for a carefully defined target audience.[1] Intended readers are usually described by age and/or level or type of interest in a subject. An age group, obviously, has been designated by publishers that intend their magazines primarily for children. Some of these publishers even specify quite limited age levels for their magazines. The focus of a magazine is sharpened by identifying particular subject interests. Certain magazines specialize in health, current events, or sports. Even for titles that cover wide-ranging topics, it is not difficult to picture an intended audience. (Consider *National Geographic World, Highlights, Wee Wisdom,* or *Sesame Street.*)

Magazines usually offer variety in their contents and in the ways of presenting the contents. Nevertheless, each issue forms a whole and the various issues are related to one another by a focus. Deviations are kept within a defined scope. It is this particular characteristic that clearly distinguishes a magazine from a book. The mixture of contents and layout appropriate for a magazine would be considered a hodgepodge in a book. And yet, in a magazine the mixture is generally consistent from issue to issue. Subscribers expect the subject matter and format to remain fixed. Any changes need to be in keeping with the whole and viewed as improvements by a vast majority of the subscribers, who have paid in advance for the product.

Two notable features of magazines are the cover and the contributions from readers. The cover is the crucial link between the viewer and the contents. The cover reflects the contents and can be expected to be a clear and vivid representation of the general nature of the magazine and specific topics within scope. Covers of a particular title, also, show consistency from issue to issue, even though each cover is usually different. A basic design is generally adhered to. Within the framework identified, variations are presented. The lettering of the title of a magazine is as distinctive and unique as a personal signature. Any alteration would signal a personality change in the magazine. The nameplate is always clearly visible.

Subscribers are urged to contribute to magazines in various ways and their contributions are an important element of most periodicals. Among the submissions are letters, questions and answers, advice and opinion pieces, responses to surveys, and items that describe interests or hobbies. Among original works submitted are poems, short stories, articles, artwork, and a variety of puzzles.

Magazines can embrace a variety of writing styles and illustration within any issue. Such diversity is not usually tolerated in a book. Illustrations within an issue might serve to decorate, to explain, or to enrich printed material and are frequently used to entice the reader. Within the subject scope, an issue's contents might be presented in fiction stories and nonfiction articles, in short items and lengthy pieces. And with regularity there is usually some form of game, craft, experiment, or activity for readers to consider.

Selected Titles

Some exemplary titles to support the reasons for hav-

ing a magazine collection in a library and to confirm the special characteristics of magazines can, happily, be drawn from titles published in Illinois. The quintet below bears out the need for a library to offer a variety of magazines, including some of high quality and some that might not be so well known. Each title, moreover, offers variety in its contents and forms of presentation but holds to an identified focus for an intended audience.

Cricket, internationally known, has for over a decade published the work of the most respected writers of children's books and on its covers reproduced in full color the art of noteworthy illustrators. A year's subscription brings many fine styles of writing and illustration. Each issue offers fiction and nonfiction pieces, puzzles and games, and contributions from readers. The editor is Marianne Carus and the editorial offices are in LaSalle.

Ebony Jr! is prepared by Johnson Publishing, headquartered in Chicago. The format is lively and varied, reflecting the contents: stories, poems, articles (including ones about people and history), humor, crafts and recipes, and puzzles. Photographs of the contributors frequently accompany the submissions from children. The magazine, according to the publisher, "mirrors the hopes, ideals and accomplishments of Black children throughout the world," a focus that is reason enough for the magazine to be made available beyond its targeted audience.

Illinois History ranks high among the publications prepared for youth by state historical societies. Each monthly issue centers on a theme (for example, forts and camps, manufacturing and retailing); the February issue is always about Lincoln. The authors of the articles are students in grades seven and up. The clear, crisp writing suggests that high standards are adhered to in the writing and editing processes. The layout of pages is particularly attractive; printed word and illustrations are exactingly arranged. In each issue about fifteen reproductions from the files of the publisher, the Illinois State Historical Society Library (Springfield), are presented. For school assignments and for families that take trips in the state, the magazine should be particularly useful. The subscription price for eight issues is an unbelievably low $3; the periodical is available free to school libraries in Illinois.

Current Health 1 is a classroom magazine for grades four to seven from Curriculum Innovations of Highland Park. Too often libraries dismiss such periodicals because the price for a single subscription is usually twice that of multiple subscriptions sent to a single address. Even so, a year's rate is more often than not less than the cost of most other magazine subscriptions. *Current Health* offers a quite different approach to health subjects than that of *Jack and Jill* and other magazines of the Children's Better Health Institute. Information is presented in a straightforward manner; facts are furnished and possibilities explored. The magazine has its humor but absent is the tiresome gimmickry found in some other health magazines. The company also publishes *Writing!* for grades seven to twelve. Would-be authors in pre-teen years are likely to find articles that will help them develop writing and research skills and learn of the requirements of penning plays, short stories, autobiographies, and science fiction.

A library, of course, should consider for its collection magazines published in other states, and even other countries. (*Owl* and *Chickadee* are exceptionally fine magazines published in Toronto.) It is not possible to list suggestions here; however, ninety titles are described and evaluated in my *Magazines for Children*.[2]

Promoting the Collection

Several ways and techniques might be employed to promote the use of the collection of magazines selected for a library. Attention can be given to strategies for making the collection highly visible. Magazines can be incorporated into programs and services offered by the libraries. But first, consider how important it is for the librarian to be aware of the contents of recently arrived issues, if they are to be fully utilized.

Except for what users find on their own, the librarian becomes the access point for matter in recent issues of magazines. No automated or printed indexes now available can keep up with the arrival of magazines in the library. Thus, it is necessary to file in the computer of the mind the contents of newly received issues so that the information can be retrieved when questions are asked for which a certain article or activity in a magazine would help provide the needed answer or material. Contents must be known by the librarian in order to make the vital connections.

Visibility

As suggested earlier, covers are built-in billboards for the contents of magazines. The area dedicated to housing current issues of magazines should allow for making readily visible the covers. Innumerable principles of advertising have gone into the developing of covers and libraries need only let the covers be seen to capitalize on the marketing research. Most libraries do display magazines in a prominent location and, when protective covers are needed, transparent ones are selected.

Beyond the continuing display that the current issues make, special bulletin boards, showcases, or exhibits might be developed to highlight magazines. Librarians often supplement the supply of seasonal and holiday materials with issues from earlier years that carry pertinent stories and activities. For some children and adults this assemblage might serve as an introduction

to some titles they hadn't known.

A particular magazine title might be promoted by displaying back issues. Such an exhibit suggests the magazine's coverage over a period of time. The publishind history of a magazine can be conveyed by featuring the changes that have been made during its life. If certain magazines have been kept, some children might be curious to see the issues of the month and year they were born.

Magazines from the beginning of this century, and even earlier, sometimes become available to libraries. A display of these issues can point out similarities and differences between former magazines for childen and those of today. Reader contributions, illustrations, fiction and fact, regular columns, humor and amusements—all can be found in the first magazines published for children. Additionally, such a display can help define the medium for children.

Bulletin boards, files, and notebooks can be designated as places for children to leave their comments about their favorite magazines, articles and stories they enjoyed, or parts of certain issues they particularly liked. Other displays or exhibits can feature things children have made or done that were suggested by magazines. The possibilities are numerous, since many magazines seek to keep children busy or "doing." Prominence might be given to craft projects, science experiments, poems created, photographs shot, consumer investigations, and reports of excursions. And, rather than fussing about destructed issues, buy extra copies and spotlight the things pages can be turned into.

Programs

The magazine collection can be promoted by utilizing titles in the ongoing programs and activities that libraries offer to children and their parents and teachers.

As of late there has been a significant interest in reading aloud in the home, somewhat encouraged by a number of recent books on the subject. Young children are dependent upon a reader to interpret the printed word for them. Several magazines for preschoolers, although highly pictorial, include instructions and ideas for further discussion in the small print meant for adults. When parents are seeking materials to share with their children, they can be reminded of the valuable matter in some magazines.

This sharing, however, need not be limited to very young children. The contents of magazines are such that they are easily slipped into conversations. (Adults are likely to refer to something they have read in a magazine or newspaper.) Therefore, even more so than books, magazines make a splendid vehicle for exchange of thoughts and comments between child and parent or other adult. The reading of fine magazines does not pose a tedious task for adults, in fact, they too will probably find the magazines informative and amusing. A real partnership (or a first-rate two-way conversation) can evolve from each other's interest in finding out what parts of an issue were savored or dismissed.

As with some books, certain magazines of superior quality will need to be introduced to youngsters by adults. *Cobblestone* comes to mind. Its intent to make American history fascinating can readily be appreciated by adults who have been subjected to dry textbooks. As parents, teachers, and librarians sample the diverse contents of this magazine, it is not unlikely that they will feel compelled to share the title with someone in its target audience.

Some of the library programs prepared for various age groups can either center on magazines or in part introduce magazines. An animal story from a magazine might be told in a preschool story hour; an adventure tale might be highlighted for older children. The nonfiction material in certain magazines might be explored with a group of children; the activities and possibilities within the cover of even one issue might be plumbed. Special characteristics of the medium can be mentioned with young children and studied more thoroughly with older children. Reasons for indexing magazines can be discussed and instructions in the use of *Children's Magazine Guide* (Madison, Wisconsin) can be given. Both children and adults can appreciate a librarian's lively talk about how to evaluate magazines. Children might review (orally or in writing) titles or issues for their peers.

Most of all, every opportunity should be grasped in planning programs to make users aware of the variety of magazines in the library's collection and to illumine the formats that are of high quality.

Footnotes

1. For a discussion of this statement, see my chapter in Nancy Pillon's *Reaching Young People Through Media*, Libraries Unlimited, 1983.
2. American Library Association, 1983.

los angeles chinatown branch: a working model for a library/school joint venture

ruby ling louie
founding president of the friends of
the chinatown library
chinatown branch library
los angeles, californi

(From an affirmative viewpoint, this first hand account of the Los Angeles Chinatown Branch is offered by a second generation Chinese-American and longtime Chinatown resident who happens to be a professional children's and school librarian. In the process of her sixteen years involvement with the community project, beginning as a concerned acculturated parent, she was to become the founding president of the Friends of the Chinatown Library and a doctoral library researcher of the Chinatown community.)

Responsive library service for a total community has long been a utopian goal of the library profession, but few if any working models have been found to encourage experimentation and development. Particularly in these days of reduced budgets and dwindling public services, where can one find a library with a program based on the concept of a person's total experience with library resources, from preschool to senior citizenship—a library that is successfully serving not only children but equally their parents, the entire neighborhood, and even beyond?

In California, one answer would be the Chinatown Branch of the Los Angeles Public Library. This central city library is housed rent-free in an overcrowded elementary school with a thousand pupils on a year-round program. What first began as a possible answer to the school children's need for library services, soon included the needs of their immigrant parents and siblings. It was then obvious that the entire community as a whole, required library and information services in order to adjust to its newly adopted country. As an answer to these needs, the Chinatown Branch came into existence in 1977. Today it is a phenomenal success with a daily average of 600 people coming through its doors and checking out approximately 3 items per minute within a little over 6 hours of public service time.

The Chinatown Branch is indeed a library model to be emulated. When examining the circumstances surrounding its development— from the largely immigrant target population to the intricate partnership between two traditional public agencies and one very nontraditional community Friends group—one might assume that the key factors for success are not widely replicable. However, most libraries have newcomers; perhaps not new to the country or the language, but definitely new to the library and its services. And all children, in the beginning, are such newcomers.

The following description of the Chinatown Branch story will discuss: (1) What kind of cooperative efforts make this library/school joint venture possible; (2) How the Chinatown Branch successfully serves its total community; (3) A problem — serving children adequately in this library setting; and, (4) Areas for further library experimentation. It is the writer's hope that the practicing librarian and administrator will find in this article a working model, fresh thinking, and new ways for cooperatively establishing or improving library services—particularly for the young and the newcomer in their communities.

What Kind of Cooperative Efforts Make This Library/School Joint Venture Possible

Webster's New World Dictionary (1956) defines cooperation as "a joint effort of a number of people in an enterprise, the benefits or profits of which are shared by all members." Constant cooperation, proper timing, and much hard work helped to establish and expand the Chinatown Branch. It required the cumulative efforts of: (1) The library department and its city administration; (2) The local school and its district administration; and very crucially; (3) The emerging community's local leadership joined by a core of outside volunteers actively concerned about the social and educational

development of Chinatown. Within each group, it was key people who made the project possible.

Even back in 1973, to propose the establishment of a sixty-third branch of the Los Angeles Public Library within five miles of the central library seemed very presumptuous. The thought of requesting an integrated collection of foreign language materials, the Chinese characters of which had not yet been romanized to include into an alphabetical public catalog, was even more outrageous. But a determined Ad Hoc Committee for a Chinatown Library representing parents, school, social workers, business, and community leaders dared to make that request before the Los Angeles Board of Library Commissioners.

At that time, the only public library service offered was a weekly inner-city bookmobile stop for the Castelar School children. The circulation response was so consistently outstanding and the community need so evident, that the library board cautiously approved a two-year trial, leased storefront library — if an appropriate site could be found. The ad hoc committee then began a three-year search for that site. The possibilities appeared very slim due to the physical age, highly commercial emphasis, and lack of affordable rental space in the rapidly expanding Chinatown area. The second floor of a new tourist shopping center, an abandoned restaurant and an empty lot on the extreme periphery of Chinatown were considered as potential sites for the trial library. None, however, seemed capable of the success that was absolutely necessary in order to gain a permanent library.

The events leading to the choice of the current site were unplanned and largely coincidental. In 1971, an earthquake permanently damaged the older half of the Castelar School facilities, requiring a new section of the school to be built. The new structure included a large multipurpose room, leaving the former reinforced auditorium available for a badly needed school library and resource center. No additional state funds were allocated for its conversion, however.

The new principal and first Chinese-American administrator in the district, Dr. William Chun-Hoon, was extremely community-minded and already shared the Castelar facility for public meetings and adult English classes in the evenings. And for the first time, the district had mandated that a parent and community advisory council be established for each school to assist in providing better education for every community. This writer was elected as the council's first president, along with a few other ad hoc library members, including the school principal. It was inevitable, therefore, that the auditorium would become the proposed trial site for the combined school and public library.

However, when the ad hoc committee recommended the school site to the library board, the city librarian, Wyman Jones, was most hesitant to take on such a challenging joint enterprise. Statistically, he cited the overwhelming number of failures with combined projects in Los Angeles and all over the country. But the northeast region of the Los Angeles Public Library had a very community-minded supervisor, Ginnie Walters. She was absolutely convinced that this combined service would be a natural success in Chinatown, and she worked diligently to effect it.

A former children's librarian, Ms. Walters showed her professional understanding of what the Chinatown project needed in her selection of staff. She passed over the local personnel roster to find the most qualified head librarian. Fortunately, she found that person in Juliana Cheng, a librarian born in China and schooled in Macao and in the United States. Ms. Cheng had worked effectively in a northern California multiethnic community, and was knowledgeable in English and Chinese as well as in the cultural ways of both the native and foreign born. Incidentally, Ms. Walters also selected a capable Spanish-speaking clerk who was comfortable in a highly immigrant Chinese community.

The comparable key person in the Los Angeles Unified School District was its Assistant Director for Educational Housing, Byron J. Kimball. Here was a rare individual who not only built good school buildings but also cared about the quality of education inside them. Under proper circumstances, he knew how to make important exceptions and he was totally committed to the value of a community library service to the education of Castelar's highly immigrant pupils.

And so with tactful but firm cooperative persuasion, the ad hoc committee led the negotiations for a trial joint agreement. The school district was to provide the rent-free space for a combined school and public library, and the city of Los Angeles was to provide the public library resources and services with the assurance of active participation and additional resources from the Chinatown community at large. The Castelar School would utilize the facility during school hours: the public would have access in the afternoons and evening, with circulation for both separately maintained.

Thus on February 7, 1977, the 2,600 square feet combined Chinatown Branch opened and the ad hoc committee officially became the Friends of the Chinatown Library. On the first day, every Chinese book in the initial 500 collection was checked out. Three months later, the Friends embarked upon an urgent request for available federal Housing and Community Development funds. This was to expand the library to include a badly needed workroom and a separate public entrance. After three more years of persistent effort convincing the federal agency and the powerful councilman, the Friends obtained the necessary two grants for the total

expansion project. This provided for the complete renovation of the auditorium into an enlarged public library with its own community room, a separate but adjoining school library and media center, and an extra classroom to be shared by both institutions.

The first federal grant of $173,000 was easily approved, in hopes of appeasing a growing community's need. The second grant of $350,000 was much more complicated. The question was raised as to the legal parameters of using strictly community funds to improve a school facility. Then there was the matter of a long-term joint agreement which would enable the public library to remain permanently on the school site.

After the initial establishment of the combined library service, public library and school administrations were concerned about its continuation, but neither felt any official mandate to take on the additional responsibility to improve the service potential. It was up to the community, based again upon the overwhelming response to library services, to pursue the expansion project. Here is where the Friends group played its most vital role as the innovative public leader in the cooperative enterprise.

The Friends of the Chinatown Library is a unique group because of the very nature of the highly immigrant and commercial composition of the community it serves. It began with a few acculturated residents and local community leaders. But unlike other neighborhood library support groups, it also included two very important new elements: professional librarians, one of whom had formerly worked on the bookmobile in Chinatown; and third generation Chinese-American women, both of whom had never lived in Chinatown but were deeply concerned about the community with whom they shared a common heritage.

It was Dolores Wong, a lifetime volunteer activist who ultimately lead the successful drive to establish and to expand the library. Married to the first Chinese-American superior court judge, Mrs. Wong used her extensive social and civic contacts as well as her deserved respect in Chinatown to gain cooperation from every sector. Raised in northern California reading and loving books from a small public library, she almost singlehandedly helped the Friends to obtain tremendous extended community support from Chinese and non-Chinese throughout southern California and even from Chinese abroad.

When architectural plans for the library were approved by all parties and federal grants forthcoming, the available funds were insufficient due to delays and inflationary costs. Part of the construction was reduced, namely the children's section, and still the necessary funds were lacking, with the threat of totally discontinuing the expansion, the Friends officially offered to raise the additional sum from the private sector.

As fundraising chairperson, Mrs. Wong organized an elite party in the crowded auditorium library to physically demonstrate its needs. Recognizing a cultural or perhaps human trait, her committee planned for specific rooms and areas in the new library to be named in honor of contributors of $5,000 or more. Two donors walls for the front lobby were designed for major donors, of $1,000 or more, to permanently display their names or anyone they wish to memorialize. A public benefit dinner was held in Chinatown to solicit donations from the greater community. As a result of much publicity, this remarkable Friends group raised over $227,000 as the community's share in this first joint venture to expand the Chinatown Branch as it exists today.

How the Chinatown Branch Serves Its Total Community

The Chinatown Branch is located in the civic center area of cosmopolitan Los Angeles. It serves a densely populated community of newcomers from Hong Kong, Taiwan, mainland China, and Southeast Asia as well as earlier Chinese and some Spanish-speaking residents. In addition, one-third of the library's regular patrons come on Saturdays from outside the area to utilize the special resources of this branch.

A daily average of 1,000 items are borrowed on weekdays and 1,600 items on Saturdays. Branch reports indicate that approximately 44 percent of the borrowed materials are in English (mostly nonfiction and children's), 52 percent in Chinese (mostly fiction) and a growing 4 percent in Vietnamese and Spanish.

The library replaced the school's former auditorium and was recently expanded to an area of 12,000 square feet. It houses a collection of approximately 40,000 books, periodicals, records, and other audiovisual materials. To precisely meet patron needs, 50 percent of the collection is in English, 46 percent in Chinese, with the remaining 4 percent in Spanish and Vietnamese. It also houses: (1) An initial Chinese-American collection of English books on all subjects related to the Chinese and their culture; (2) A microfiche backfile collection of forty popular periodicals for student study; and, (3) a multimedia reference collection for learning English and Chinese—all purchased as community memorials through the Friends group.

The branch staff, for the past eight years, has consisted of seven-and-a-half full time employees all of whom are at least bilingual. Because of the small size of the library and its staff, the librarians simultaneously serve all patrons. In addition to their normal duties, they are all responsible for the total purchasing and processing of Chinese materials at the library. The staff has recently grown to include nine-and-three-quarters fulltime employees, due to efforts by the Friends group.

A set of direct service goals provide the framework

for meeting the individual and the total community's library needs. The branch's two main functions as envisioned by its head librarian, are to serve both as a community branch for the immediate area and as a Chinese language resource center for the Chinese-reading population in Southern California. As a local branch, it provides for: (1) The educational needs of students; (2) The self-improvement needs of immigrants; (3) The cultural needs of Americans of Chinese ancestry; and (4) The recreational needs for all ages and all reading abilities.

These newcomers first need to be introduced to the library, and to feel at ease with its complex organization. To simplify the immigrant's search for basic and advanced materials, the staff created two different arrangements in the library. They combined the total reference collection by subject so that all books, in whatever language, are integrated into one Dewey classification. And all English adult and children's nonfiction books are combined, to encourage appropriate selection by reading ability. These unusual arrangements have proven in time to be very efficient for both the staff and library users.

The Chinatown Branch meets the educational needs of most students by serving as both school and public library. These students include: preschoolers from the adjoining child care center; Castelar elementary pupils; parents and grandparents in English, citizenship, and manpower training classes; and older siblings from nearby secondary schools and the state university. Most of these schools provide some library resources; but, with the exception of the secondary schools and the university, few libraries are staffed, and none professionally. Therefore once introduced, a great many students of all ages descend upon the Chinatown Branch in order to satisfy their various needs.

To specifically aid the newcomers in learning about the library, the staff and Friends developed an orientation slide program with an accompaning brochure and floor plan of the library. The text to the slide program is in English, with additional tapes in the various Chinese dialects and Vietnamese being prepared. Volunteer docents will help the overworked staff. A similar program for children is being considered.

In addition to library orientation, the highly immigrant population needs survival information and assistance in filling out official forms. Last year, the branch in cooperation with the revenue department offered the VITA program (Volunteer Income Tax Assistance) to the entire community. The local service center initially met these and similar needs, but due to budget cuts can now only serve the most needy. However, this allows the Chinatown Branch to reach even more potential library users.

The basic need in the Chinatown community to help newcomers learn English is constant. How great a need was made apparent when a pilot adult education course was developed in the school's library, using the branch's circulating collection. Its purpose was to introduce young parents to American public education and to improve their English through the best in children's books. After nine weeks of searching in the school and community, the course closed for lack of twenty students with primary English ability. Consequently, Chinatown branch is now offering an adult Laubach Literacy program with the help of Friends and volunteers.

For recreational and acculturation purposes, the Friends and staff have cosponsored: Chinese- and Asian-American musical programs; modern plays in Chinese; and Chinese-American authors—both in the library's new community room and the school's larger multipurpose room. With equipment purchased by the Friends, the branch has just begun a monthly Chinese movie program in the afternoon directed at senior citizens.

And finally, the Chinatown Branch, in cooperation with the school and other agencies, meets the specific needs of children by offering a broad spectrum of activities. The library's enlarged resources help the Castelar children enrolled in the long-standing Asian-American Tutorial program, where college students tutor the many children for whom English is a second and new language. The branch offers the systemwide summer reading and chess tournament programs. It recently initiated a special reading program, designed by the school principal, for the year-round pupils when on their periodic vacations beyond summer. The Junior Arts Center and the Camp Fire group regularly bring their workshops to the library. In celebration of the Los Angeles Olympics, the new children's librarian directed a flag-making workshop with film and quiz programs. For the preschoolers, a senior Friend volunteers a weekly read-aloud program. Overall, it is amazing how many meaningful library experiences are actually provided by this one branch.

A Problem Serving Children Adequately in This Library Setting

The Chinatown Branch has indeed made large gains toward accommodating its new adult users. At the same time, it recognizes the need to extend these gains to its younger users who have yet to be made aware of their present and potential library needs. For the branch staff, the two main obstacles to increasing services to these highly available patrons are the obvious lack of space and the very scope of service required.

In regard to space, the enlarged children's area planned for in the original renovation can still be achieved. With a sizeable surplus of funds generated from the expansion appeal, the Friends have au-

thorized a feasibility study. This study will explore the possibility of expanding the present children's alcove, now a mere few rows of shelving, into a full children's wing. Providing a total program of library services for children, however, is an issue yet to be satisfactorily resolved.

The original plan to make the Chinatown library function as both a school and public branch failed due to a variety of reasons. Some reasons were: (1) Scheduling conflicts; (2) The overwhelming response from public users; and (3) Castelar, like many other elementary schools, had a library collection with no professional staff or service program.

Tight budgets have phased out the few scattered elementary school or teacher librarians within the huge Los Angeles Unified School District, leaving the responsibility of service with the already overworked and basically untrained classroom teacher. Neighborhood libraries, like the Chinatown Branch, have valiantly tried to fill this critical void.

Even though the branch is situated on the school campus, children's circulation has averaged no more than 30 percent of the total. This figure dropped to 20 percent recently, when the children's librarian, worn-out after seven years of trying to serve both school and public functions, transferred to another department. The branch was having a monthly average of seventeen class visits in the library and at the school. Clearly, the branch wishes to serve the host school's clientele, and its extensive resources offer a wealth of opportunity normally not available in a school library. To fully capitalize on this opportunity, however, requires a trained school or teacher librarian to provide regular library instruction and experiences for pupils, to serve as liaison for the classroom, and to coordinate with the branch staff for a total library service program.

The issue then returns to that of funding, which in the eyes of this writer is always there when the cause is deemed important enough. For example, schools on limited budgets have traditionally hired outside professional experts to temporarily meet unusual demands. This was the case for Castelar School when there was a need for bilingual training for the staff. Much in the same way, a professional children's librarian could be experimentally hired by the school.

The precise amount of school library work performed by this children's library expert would depend upon the hourly funds made available. That segment of library service needs to be met. At Castelar, it could be as specific as the need for and organized plan to orientate all pupils to the school library. Again, a slide or filmstrip program could be developed by the library expert with the narration made by teachers and their pupils. It could then be used in all the classrooms, either singularly or as a reinforcement of what had already been presented by the temporary librarian. If found successful, the expert librarian could continue to serve the school with book selection assistance, staff development, or any other library-related needs.

The benefits of such a cooperative experiment to fulfill both the school and public library functions for children are many. The school would temporarily have a trained librarian without the added expense of a permanent library position. With an additional pool of specially trained children's library experts paid by school funds, the branch staff would finally be relieved of the continuous responsibility for library instruction of the total school population. And most importantly, the overall library expertise gained by the children would be fruitfully applied to both their public and school library experiences. Once again, benefits would be shared by all members in another successful cooperative joint venture.

Areas for Further Library Experimentation

Although community library services for all users may still seem utopian, attempts in that direction can make any branch service more productive, efficient, and satisfying. Working toward such a goal created a strong team approach for the Chinatown Branch staff. Its head librarian declares that her staff only continues to work, despite normally intolerable circumstances, because of a wholehearted feeling that they are providing a unique service available nowhere else. A similar work spirit which enables experimentation can be developed in other branches.

A committed branch team has the flexible strength to view its library resources, its actual and potential users, and its services in a much broader perspective. This enlarged framework encourages, and almost mandates, the branch staff to develop new mixtures of people and materials in order to effect a serviceable library. For example, every branch faces the continuing and demanding task of initial library orientation and instruction. New ways for a total community soon need to be found to make more users independently capable, freeing the professional to concentrate on in-depth service. As with the Chinatown model, slide programs with taped texts regularly shown to the public is one good practice. Another would be the walking tour cassettes, similarly used in museums.

For orientation and other informational programs, new audience and staff mixtures are needed to comprehensively cover a total community. Parents and their children or with their teachers can be combined for a session, focusing upon study needs. Teaming together, an adult librarian can conduct an orientation for preschool parents, while the children's librarian is simultaneously having a story hour for their toddlers. With the taped program, there is time to answer individual questions, interact with potential patrons and learn their particular needs and abilities. For the same

purpose of meeting users not normally served by the specialist, children's librarians can offer orientation programs for senior and business people. Hopefully, adult librarians will attempt to meet with children and school groups.

Working with all patrons simultaneously may suggest better ways for arranging the collection to facilitate greater access to the entire library. As demonstrated by the Chinatown experience, both adult and children's books are equally useful, depending upon the needs and abilities of any given individual. This approach requires a more intimate knowledge of all resources, and may need additional training to develop this new expertise. Meanwhile, where materials are needed in other languages, an integrated reference collection is worthy of exploration. It allows monolingual librarians to immediately direct users to suitable materials; and it also helps newcomers to learn about a normal library arrangement along with the richer resources available in English. In the end, all users are well served by the library's entire resources, including its staff.

A well-served clientele produces library supporters, particularly in times of need. The notion of actively developing a broad-based Friends group, as shown in Chinatown, is vital to the growth of public library service. More than the usual "book and cookie sale" group is needed to meet the challenge of escalating costs and diminishing public services. Outside community support from local workers who do not reside in the area and greater civic minded organizations are real possibilities for exploration.

And finally, as one of the most poorly paid professions, librarians almost require personal work satisfaction in order to continue providing one of the most vital services in a free society. Participation in cooperative ways described above can be very rewarding. Even more satisfying is lending ones library expertise, as a citizen, to another library's Friends group. This offers a more assertive approach to promoting the highest standards of our profession—one which has long been underestimated.

In conclusion, the Los Angeles Chinatown success story is clear evidence of how much needed and used, public library and information services are in this community. This is especially true because many of the library patrons do not have the uniquely American habit of benefitting from the public library and its truly democratic services. Are there any longtime American communities which have a similar need, and how is it being met? The Public Library Association has long acknowledged that there is a national need in its Mission Statement and is currently pursuing a planning process and output measures approach to answer the need. The real answer, however, ultimately rests with individual, practicing library professionals. It is they, who must assess their own situations and then proceed to actively meet the urgent public need with their own cooperative library efforts, both small and large.

Selected Further Readings

Aaron, Shirley L. "School/Public Library Cooperation: A State of the Art Review." Syracuse: ERIC Clearinghouse on Information Resources, 1980. ED 192 810

In twenty-six pages, this scholarly paper comprehensively describes the available research reports and nonresearch based articles on the topic. From mostly an administrator's view, it focuses on cooperative techniques and success factors as well as barriers to school and public library cooperation.

Aaron, Shirley L. *A Study of Combined School-Public Libraries.* Chicago: American Library Association, 1980.

This Florida State Library research project of two successful, four unsuccessful, and one successfully planned combined libraries, presents the usual dim view of such efforts. The descriptions of the successful projects, however, make interesting reading. Useful, though quite formal, guidelines are offered to persons concerned with possibly initiating a combined library.

Baker, Philip D. *School and Public Library Media Programs for Children and Young Adults.* Syracuse: Gaylord Professional Publications, 1977.

This very readable book is filled with valuable, practical ideas drawn from fifty successful library programs throughout the United States. It strongly supports the continuation of both school and public library services, particularly in its introductory and concluding chapters on the needs and requirements for a good library program.

Batchelder, Mildred L. "Public Library Influence on School Libraries," *Library Trends* I (January 1953): pp. 271-285.

Although seemingly quite dated, this fine article from the public library and experienced point of view shows how very little has changed, but more importantly it encourages the real need for library experimentation.

Fenwick, Sara Innis. "Schools and Public Libraries: Frontiers in the Seventies," in *Frontiers of Library Services for Youths.* New York: Columbia University School of Library Science, 1979, pp. 93-104.

Reviewing twenty-five years of the literature, this academic assessment offers a very understandable approach to children's library services, from one of informal cooperation to total services by schools to total community library service for all users. This last section and the one on future frontiers is worthwhile reading.

Louie, Ruby Ling. "A Community Profile Approach for Expanding Public Library Services: Through Communication Survey Procedures Reaching Chinese Americans in the Los Angeles Chinatown Community and Obtaining Their Information-Seeking Patterns." (Doctoral dissertation, University of Southern California School of Library Science, 1976.)

This original research effort, attempted to examine the characteristics of the greater Chinatown community to determine how this ethnic group, particularly its many nonlibrary users, finds information in order to live better in America. A bilingual community survey instrument was developed which can be modified for more practical use in other than Chinese communities.

right from the start

betty lambert
library assistant
coordinator of preschool services
arlington heights memorial library
arlington heights, illinois

The early years of a child's life are years of tremendous growth and change. For many children, first social and learning experiences outside the home occur in day care centers, nursery schools, Head Start programs, or park district play centers. Thus, the responsibility for a child's development is shared between the family and community groups.

Five years ago Ruth Griffith, head of Youth Services at the Arlington Heights Memorial Library, suggested that we, too, share in this mutual concern of the needs of young children through the use of materials and services the library could offer. When Ruth presented her ideas at a department staff meeting they were met with enthusiasm and acted upon immediately. We were on our way. It was the beginning of a new library program—a program for which we had high hopes of being a great success.

The first step was to prepare a list of groups to be contacted. The village limits would be our boundary. A made-to-order list of preschools was at our fingertips in the reference section of the library in the form of a directory published by the American Association of University Women, Arlington Heights Area Branch. This invaluable publication contains "extensive information to aid parents in choosing a local preschool that meets their child's individual needs." To be certain that no group was left out, we also let our fingers do some walking through the yellow pages for any new telephone listings. Based on data published of the number of young mothers going back to work, it was our judgement that the number of preschools in our area may have increased since publication of the directory. Referral was also made to our library's own list of community organizations. In other words, we did extensive investigating to make sure this list would be complete.

The next step was to prepare an information packet to be given to each teacher at an oral presentation we had planned. This packet would contain a number of things, including a brochure describing library materials and services presently available. These services included library tours, "Group Service Cards" (entitling those who teach in a school located within the village limits to double the number of check-out items), and the use of wall and shelf areas for the display of children's artwork and group projects. A mimeographed map of the Youth Services area, indicating location of books, card catalog, reference desk, audiovisual materials, toys and puzzles, parents shelf, toy corner play area, magazines, and program room was also to be included in this teacher packet. Pamphlets of bibliographies, prepared by staff members, on child oriented topics such as: "Going to the Hospital," "Going to the Doctor," "A New Baby Comes," "Going to School for the First Time," and "Books About Death" would also be among the many items in the kit. "Working With the Very Young," a colorful annotated booklet specially prepared by staff members, was also included. It listed books on a variety of subjects such as: colors, numbers, family relationships, fairy tales, friends, farms, feelings and emotions, seasons, farm life, community helpers, the five senses, health and safety, nature, poetry, storybooks, and books for adults who work with children. To complete the packet and to introduce our new "Bag O'Treasures" service, a flyer would be added to describe this new program. Pointed toward the preschool teacher, the service would enable one to make full use of the library's rich store of resources upon telephone request. Instead of the teacher coming to the library to gather material, the library would go to the teacher!

After page-upon-page of information had been prepared, assembled, mimeographed, stapled, and stuffed into white envelopes (imprinted with a picture of a multiracial group of children), we were ready to prepare a sample "Bag O'Treasures." This bag would be taken along on our planned visit to each preschool. The "bag,"ordered from L.L. Bean, Inc.; Freeport, Maine, is made of sturdy canvas. The many "Bean bags" that we now own have withstood the use (no abuse) of five years of this popular service. And now, reflecting upon those years, some bags have, upon return, been lined with seeds, pipe cleaners, cotton, crepe paper, crayons, paint brushes, wire bubble blowers, acorns, leaves, and other remnants from the wonderful world of beginning learning experiences. Though a bit soiled, these seemingly made-of-iron containers show absolutely no signs of wear.

This enduring, and endearing, sample bag was filled with twenty-five books, five records, two study-print portfolios, five sound filmstrips, ten colorful mounted pictures, and one poster on the chosen subject, autumn. "Autumn" was chosen because our presentations would be made at the beginning of that season when most preschools would begin their new term.

The preparation that we had made certainly reflected our confidence that this endeavor would be met with enthusiasm. From my own standpoint, having once worked at a preschool, I was keenly aware of the time involved for a teacher to go to the library to select items to fit into the curriculum. Even though the preschool where I was employed had an excellent selection of books and records, drawing from the vast resources of a public library meant a much greater benefit to the children involved. Certainly, if someone with expertise in the field of children's literature would gather material on a given subject, it would be a service no teacher could turn down.

A letter, sent to the director of each preschool group on our list, announced our intentions. We asked for an appointment for a library staff member to make a presentation to the director and teachers in order to outline and demonstrate our program. Then, a follow-up call was made to confirm an appointment at each location.

Loaded with information-packets and the sample bag, a staff member visited the schools over a period of two weeks. At each presentation most questions pertained to the new "Bag O'Treasures" program. How does it work? What do we do? When can we start? We explained that to use this program the teacher need only telephone the library to request material on any subject desired. The bag would be filled, a list of its contents included, and the teacher would be notified by phone that the bag was ready for pickup. The material could be used for one month. It was suggested that requests be made one week prior to a teacher's need.

Another important service to preschool discussed at each presentation was the library tour. Though tours had, for many years, been offered to schools we now had the opportunity to describe it and expand the service to more groups. A library tour includes a conducted walk through the Youth Services area, with emphasis on the points of interest for a particular age and the telling of stories. At its conclusion a small paper bag containing library brochures and flyers, directed toward the parent, and colorful bookmarks and unsharpened pencils for the child, are distributed as a remembrance of the visit.

After all our legwork had been completed calls were quick to come in for orders. From October through May during that first year, requests for sixty bags were made and the number of conducted tours increased remarkably. In addition, requests were made for staff members to make presentations to parents and for staff storytellers to visit various preschools in the village. We happily obliged.

As the end of our fifth year approaches we reflect on the measurable results of this service to preschools. Over the past four years, with the addition of a Head Start group, several park district play centers, a Montessori school, parents' day out programs, and day care centers in our village, we now serve twenty-one out of twenty-six groups on a regular basis and five on an intermittent basis. During the past year the number of items used by these groups through our Bag O'Treasures service totaled 22,696, and during this same period over five hundred preschoolers visited the library for tours.

Much more important than these figures, however, is the fact that the library is sharing in the responsibility of a child's development through cooperation between the library and the teacher. It may be from a story, a picture, a poem, a song, a word, an idea, or a new place to visit that the child benefits; but, whether from one thing or a thousand, we conclude that this cooperation serves to give a child the best start - right from the start.

the asking of questions and the offering of services

roberta conrad
head of children's services
des plaines public library
des plaines, illinois

As the head of children's services at the Des Plaines Public Library I wanted to find out what the teachers of Des Plaines wanted the public library to offer in the way of services to them and their students. To find out, during the school year 1982-83, I devised a questionnaire that was to be distributed to the teachers in the main school district servicing Des Plaines, District 62. District 62 is made up of eight elementary schools and

three junior high schools. I made use of an already established relationship that existed between this school district and the public library. For in District 62 they have media coordinator, Frances Corcoran. Fran and I had, in the past, worked closely on several public and school library projects including their annual Battle of the Books and our yearly Summer Reading Club (SRC) Program.

This mutual involvement of the school and public libraries in the SRC Program has led to my being present at the school media specialists' first fall meeting. Each year I am invited to attend and present figures concerning the participation of their students in our SRC Program. At the 1982 meeting the media specialists agreed to pass the questionnaire out to their teachers and then see to its collection and return to me.

I tried to make the questionnaire as short and as concise as possible knowing that if the form got too long or involved the teachers could not or would not respond. I asked only five questions. I will write about each one individually telling you why I asked it, what–if anything–was wrong with the question, the type of answers I received, and finally, how I responded to their replies.

At the top of the questionnaire I put space for the teacher to write her/his name, school name, and grade level taught.

Question One: What are your students' major assignments/projects this year requiring use of the library?
Answer: I was hoping that the answer to this question would serve as an assignment alert to use at the library. We have an assignment alert program with forms that are available for the teachers to use, but very few teachers have availed themselves of the service. Because of this lack of response, several times each year, we, at the library, are surprised by assignments with the first students into the library receiving the majority of our materials. Teachers did respond to this question, but very generally. This, in part, was because I didn't leave adequate space for a more complete answer. If I ever did this again, I would ask instead for samples of the classroom assignments that they were planning on using again this year.

To use the information that I did receive as effectively as possible, I set up an assignment index which I housed in our already existing ready reference file. The card sample follows.

Using their replies, I filled out the cards as much as possible. The cards were then ready for the staff to complete as the students came in during the school year. We, of course, have more blank subject assignment cards on file ready for surprise assignments. These cards have helped us eliminate duplicate searching efforts. We cite bibliographic information on anything that has the correct answer, i.e., adult as well as juvenile books, vertical file and picture file information, magazines, etc. As the assignment is being done staff also may make clarifying comments on the card about the assignment to help us in the future. These cards will be updated, consolidated, changed, and/or weeded out each year.

SUBJECT: _____
School: _____
Grade: _____ Time of Year_____
Teacher: _____
TYPE OF QUESTION ASKED:
_____
Answers Found In:
1. _____
2. _____
COMMENTS: _____

Question Two: In what special subject areas would you like more ideas and materials from the Des Plaines Public Library?
Answer: Question Two was brought about by the fact that our library, at this time, was preparing to go on-line. In preparation for this occurence, all departments were looking at their collections closely. All outdated, noncirculating, and damaged materials were to be weeded out. A great deal of replacement ordering would then occur. I reasoned that if the teachers would be willing to indicate areas that they perceived to need attention, I could use this input as a basis for strengthening our collection. The answers that I received to this question were much more specific in nature than the ones I received to question one. The replies helped me to identify weaknesses in the collection and then to correct the situation by ordering additional materials.

Question Three: What are your students' needs in the area of foreign language materials?
Answer: A slow but steady influx of other nationalities into our community in recent years led me to look closely at our very small foreign language collection. I wondered whether the teachers had recognized a need for more foreign language materials and, if so, in what language was the need and of what type — instructional or supplemental reading. The question was poorly phrased for the information that I wanted to solicit. And, as a consequence, the response was too general to be of any help to me in either evaluating our collection or in deciding what direction its growth should take. I decided that at some time in the future I would contact both the bilingual and foreign language teachers directly and explain my situation and ask for their advice.

Question Four: Do you follow a special bibliographic

form? Please send a sample to the Des Plaines Public Library.

Answer: To have a sample of a school's bibliographic form on hand at the reference desk is a necessity. But this information could and should have been requested of each school's media specialist. I did receive a sample of each school's bibliographic form and we keep it in our ready reference file at the reference desk.

Question Five: What can the librarians do to help you?

-Prepare a subject book list
-Display a classroom project
-Prepare book talks and story presentations
-Teach and reinforce library and research skills
-Schedule your class for a library visit
-Other

Answer: If I were to do this questionnaire again, I would eliminate questions three and four and get the needed answers through alternative means. I have suggested some of these alternative means. I could then affford to expand on question five while keeping the whole questionnaire a manageable length. By expand, I mean give the teachers some guidelines on what to answer and then give them space to answer. As it was, my department and Eloise Burfisher, our library's school liaison, had to spend a great deal of time on the phone trying to contact teachers to get them to clarify their answers. For example, if the teacher checked "Prepare a subject book list," we made them a subject book list corresponding to their answer to question one. But, if they hadn't answered question one, we had to find out what subject they wanted the book list for. Did someone want us to display classroom projects? We needed to know what kind of project it would be, what time of year it would be available, and how long could we display it? "Prepare book talks or story presentation." Did they want the talks at their school or at our library and when and on what type of books? You can see the type of problems that we ran into by not thinking the question through. Eloise had us make up a chart with all these questions on them and then she attempted to reach the teacher and get more workable answers.

A questionnaire of the future would possibly look more like this:

Name _____
School _____ Grade _____

In what way can the public library help you?

1. Prepare a subject book list? _____
   If yes, on what subject(s) _____
2. Display classroom projects? _____
   If yes, please describe the display including such information as:
   -subject _____
   -how many displays _____
   -size of project _____
   -when available _____
   -how long will it be available _____
3. Prepare book talks and story presentations? _____
   If yes:
   -where would you like the book talk to take place, i.e., at your school or at the library _____
   -on what subject (nonfiction, fiction) _____
   -how long would you like the talk to be _____
   -when _____
4. Teach and reinforce library and research skills?
   A. In what area:
      -Readers Guide _____
      -Special Reference materials _____
      -Others _____
   B. Demonstrate Microfilm Reader _____
   C. Other _____
   Please give some indication of when you would like us to do this for you _____
5. Schedule your class for a library visit?
   _____ If yes, when? _____
6. Other _____

Even this might be shortened. For you should, of course only offer services that you can truly satisfy. Approximately sixty teachers replied to my questionnaire, and my staff and Eloise were pushed to respond to them all in a reasonable length of time.

Alternative ways that you could do this would be offer these services to only one or two schools at a time and satisfy their demands and then go on and offer it to the next two schools. Or, you could offer only one of these services to all the schools. Always keeping in mind that however you do it, you should follow through on your offer as quickly and as thoroughly as possible.

cooperation plus

mary jo biehl
library assistant
coordinator of elementary school services
youth services department
arlington heights memorial library
arlington heights, illinois

Since school districts and public libraries share the same revenues for the most part, it is reasonable that they try to share resources also. Our library patrons are generally the same ones that attend the public schools in the area—both institutions supported by the same taxpayers. We feel it is an important service that we can offer to share our materials with the local schools.

This article will describe the school services division of our youth services department here at Arlington Heights Memorial Library. No doubt, many other libraries have similar ways of serving the schools in their areas.

Our school services division serves all the schools located within our village limits. My particular responsibility is to serve the elementary and junior high schools; we also serve the preschools in the village. Our local school district and the other parochial and private schools have been most cooperative with us. The principals and school district personnel have always been most willing to let us make presentations, distribute informational flyers about library services and programs, and plan cooperative ventures of many kinds.

We first began our school services program eight years ago by sending letters to the building principals, asking if we could make a brief presentation to their teachers at one of their first building meetings of the school year. Each one agreed, so we took our flip-chart and notes and talked to the teachers before school, after school, with their brown bag lunches, anytime that was convenient for them to all get together.

Early in our program, we asked the learning center teachers to be our contacts in the schools. They usually relay the requests from the teachers—telling us which teacher needs books on which subjects, etc. They have told us they are willing to do that since it is an additional way they can become aware of the kinds of subjects that are being studied in their buildings, and can offer books and materials from their own learning centers as well.

Our most requested service for the elementary and junior high schools is our "Book Bag." This is a selection of twenty to twenty-five nonfiction books and many other kinds of materials (sound filmstrips, records, pamphlets, pictures, etc.) at whatever grade level(s), on whatever subject is needed. "Book Bags" are loaned for a month, with an extension of time given when the unit of study lasts longer than that.

As you can imagine, we receive requests for a great variety of subjects. In the fall, we're kept busy choosing and sending out materials on apples, seasons, Halloween, Thanksgiving, and Indians. During the winter, teachers usually need astronomy, human body and nutrition, thirteen colonies, fifty states, and dinosaurs. Spring brings requests for birds, wildflowers, plants, circus, zoo, westward movement, and pond life.

Of course, many teachers use many other subjects in addition to these. The past few years we have been sending about 450 "Book Bags" a year to our teachers.

"Treasure Boxes" are collections of forty fiction books on particular grade levels. These are assembled during the summer and are kept together as a "Treasure Box" during the school year. We have two or three "Treasure Boxes" for each grade level. Teachers can keep one in their classrooms to use as a "mini-library" for two months. If all the "Treasure Boxes" at a grade level are checked out, we start a waiting list.

Our schools all have active cultural arts programs. One part of those programs is art appreciation in which volunteers (usually mothers) visit each classroom to talk about an artist and his works. Here at the library, we have fifty large portfolios to loan to the Picture Ladies, as well as the teachers. Each portfolio has six large (18x24) prints and a short biography of each artist.

One of our most requested portfolios contains a large framed watercolor painted by a local artist and also includes his preliminary sketches and color studies.

Our "Enrichment Cases" are touch-me suitcases. Each one is filled with objects on a particular subject—objects that can be examined "firsthand" by the students in the classroom. We have assembled "Enrichment Cases" on the Revolutionary War, Illinois, Chicago, Remington & the West, Grandma Moses and the early farm, and Arlington Heights.

Our Illinois case, for example, contains a bunch of violets, a cardinal, a piece of flourite, a puzzle map of the state, the Illinois flag, broadsides of Lincoln's

the state, the Illinois flag, broadsides of Lincoln's farewell address, samples of pioneer crafts, and many more things. Each case tries to incorporate little-known facts such as a newspaper article about the white squirrels found only at Olney, Illinois.

Teachers can also request that our History Lady accompany the Revolutionary War cases, to explain the objects and elaborate on what life was like during the early years of our country. One of our staff members dresses in a period costume on those occasions and makes history come to life for the students.

The elementary and junior high teachers do not have to come to the library to pick up their materials. The local school district van stops by the library each week to pick up and deliver the "Book Bags," "Treasure Boxes," "Enrichment Cases," etc. Our library van delivers all the materials to those schools not in the school district, but still within the village limits. This has proven to be a real convenience for busy teachers.

As well as sending materials out of the library, we also encourage students to come to the library.

Fourth graders are especially invited to come for our library skills program, "Snooper & Trooper." They become detectives and sniff out the clues from the card catalog to solve the mystery found in their detective handbooks.

"Choose your own reference adventure" is our invitation to the sixth graders. Students choose to use the magazine and newspaper indexes, Readers' Guide, and many of the reference books in our department to complete their own "adventures." Hopefully, these activities will help prepare them for the research papers they wrote more often in junior high.

All elementary and junior high grades are invited to visit the library and share a good story. We also take them on a tour of our department, and then provide time for browsing.

Our "Teachers' Faire" is a display of all our new materials, which is open to teachers in the area. All the new materials (books, records, sound filmstrips, etc.) from the past year are put on display on tables in one of our meeting rooms and invitations are sent to all the teachers in Arlington Heights and the surrounding area. We prepare a list of all the materials, including the name of the publisher, so the list can be used as a reference guide by the teachers in their own ordering for their schools' learning centers.

Our "Teachers' Faire" is usually held on a Teachers' Institute Day in February. The head of the department of instruction of the local school district has been very cooperative in allowing the teachers to use our display in place of a learning center teachers' meeting that day.

Two other programs in which we cooperate with the school district are the Young Author's Conference and the Young Artists' Conference. These are two programs sponsored by District 25 to encourage creative writing and artistic expression for all the students. The final displays are held here in the youth services department, and we also provide a room for each group to have their culminating activity.

Arlington Heights has a large number of student teachers from Illinois State University and the University of Illinois during the school year. At the beginning of each session, we have an orientation meeting with them to explain the services we offer. Since their university program is headquartered in Arlington Heights, these student teachers are entitled to all the privileges of the other teachers in the village.

Since cooperation implies that both parties are sharing, the school district has also been generous with their time, personnel, and gifts.

When we were first starting our patron-access microcomputer program at the library, the school district allowed us to participate in their introductory computer course. This was given mainly to acquaint classroom teachers with the microcomputer. We learned a lot and also gained a feeling of familiarity with the computer. We learned some of the basics of BASIC and some simple graphics, and in the process, lost whatever "computerphobia" we might have had. It was a most valuable experience.

In January 1983, the Arlington Heights Teachers' Association generously donated an Apple IIe, disk drive and color monitor to our department for our patrons to use. We have certainly appreciated it a great deal, as have our patrons.

The math consultant for our school district was very generous also, in giving her time and expertise when we were just beginning our patron-access computer program. She came to visit here at the library, and freely gave her advice on the phone, the many times we were hesitant and wondered "What do we do now?!"

The science consultant and many others have also been most helpful when we have had questions needing their expertise.

In summary, our school services division has been growing tremendously the past eight years. There has been a great increase in the number of requests from the schools—both for materials as well as our other services and programs. Our school services circulation now amounts to about 15 percent of the total youth services department circulation. Our cooperation with the schools has been above average—earning an "A" in service to our mutual patrons.

beyond assignment alert

todd morning
head of youth services
and
janet watkins
head of reference
youth services
schaumburg township public library
schaumburg, illinois

Increased cooperation between schools and the public library is often a major goal of librarians who serve young people. Increased cooperation can mean more efficient service and fewer frustrations for both public and school librarians.

This article does not attempt to summarize all that is being done, or can possibly be done, in the area of school/public library cooperation. Instead we've set out to explain how we develop cooperation in the youth services department of the Schaumburg Township Public Library.

The youth services department serves preschool through eighth grade. It is a busy part (average monthly circulation: 35,000) of a busy library (average monthly circulation: 90,000) that serves a relatively populous area (115,000). The school district which the library serves is the largest elementary school district in the state, with 15,400 students in twenty-eight schools. In addition, there are four private schools in the township. Consequently, working toward greater cooperation with area schools is an ongoing priority of the youth services staff.

The work which the youth services department carries on with the schools falls into three general categories: (1) Communication – making school personnel and students aware of the services that are offered; (2) Programs run with the cooperation of the schools that excite interest in the public library and its resources; (3) Direct services that benefit both types of libraries.

What follows is a summary of the methods used to foster communication, the programs offered, and the services that were developed.

Communication

Open channels of communication between the public library and the school system are an essential aspect of any type of cooperation. Good communication insures that needs will be recognized and ideas will be shared. Cooperation converts observed needs into fulfilled needs and shared ideas into action.

In what ways can effective communication be encouraged? The meaning of communication as a transference of ideas indicates that there is more than one way to communicate. The written medium and personal contact are two major means of communication. Below are examples of written and personal communication between the Schaumburg Township Public Library and area schools.

Put it in Writing

Teacher Packet

The written word not only allows us to communicate information to designated individuals or organizations, it also serves to clarify our own thoughts and objectives. At the beginning of each school year, a "teacher packet" is created by members of the youth services reference staff. Each packet includes several pages of information that reviews the services that our public library offers to teachers and students in both the public school district and the private schools. This information packet helps to insure that every teacher is aware of the many services that can benefit their students throughout the school year.

Newsletter

Another written means of communication with teachers is our *Library Quarterly*. This newsletter, produced by the youth services department four times during the school year, highlights library programs and services, reviews new children's books and AV materials, and includes other articles of special interest to teachers. The "Teacher Feature" column (centered around an interview with a different teacher in each issue) and the humorous slant of this newsletter lend a personalized note to this written communication.

Other Written Correspondence

Throughout the school year, there are other written communications between the library staff and school personnel. Whatever the subject of this correspondence, there is an emphasis on the support that the public library can provide for the schools and the will-

ingness of the library staff to give their time and skill in informing children of the benefits and pleasures to be derived from library use.

Say It in Person

Personal contact with school personnel extends the message of written communication, and assures that this message is indeed received, rather than lost in a deluge of paperwork. There are numerous ways that the public library staff personally interacts with school personnel. Attendance at school meetings and visits to principals, learning centers, and classrooms provide for direct realization of needs and sharing of ideas. Class visits to the public library are another important vehicle for personal communication with teachers and students.

Programs

A primary objective of this personal communication is to excite interest in the public library and its services. A description of several programs that the youth services department offers will illustrate the means that we use for stimulating interest in the public library.

School Visits

Classroom visits to the public library allow students and teachers a firsthand awareness of its many resources. During the 1983-84 school year, over 2,000 students visited the library with their class. Each visit includes a tour designed for a given grade level that highlights the variety of materials and services that the public library offers. Students are then encouraged to select books for checking out. In order to insure that library cards are accessible to every student, we send out application cards to each school library at the beginning of the school year. When teachers schedule visits, we remind them that they can pick up application cards from their own school library for those students needing them.

After a visit is scheduled, a follow-up call is made to the teacher for the purpose of individualizing the tour for a particular class. This communication with the teachers is continued through the School Visit Evaluation form. This brief questionnaire consists of both closed and open-ended questions concerning the quality of the visit, and increases awareness of the needs of students and teachers.

Library Adventures

Another program designed to increase communication with schools and stimulate interest in libraries is our "Library Adventures" program. Rather than the class visiting the library, the library goes to the elementary classroom. Members of the youth services reference staff provide entertaining puppet shows and stories for younger children, and give talks on the "Young Reader's Choice" books for older children. This program seeks to instill in the children we visit a desire to join in the many adventures that await them in the world of good books.

Young Reader's Choice Award

This annual program, unique to Schaumburg Township, shares with "Library Adventures" the common goal of encouraging an interest in reading. The youth services department prepares two lists of books one for 3rd/4th grade and one for 5th/6th grade reading levels. These books are highlighted throughout the school year through "Library Adventures," school visits, and are also sent out to the schools in "Treasure Bags."

Students in grades three through six who have read a minimum of two books from the lists are invited to vote for their favorite during National Library Week in April. Ballots and bookmarks are provided to school libraries and a voting booth is set up at the public library. Each year the winning author is invited to visit the children of Schaumburg Township at the library. Madeline L'Engle honored us with a visit in May 1981, for her winner, *A Wrinkle in Time*.

The success of the "Young Reader's Choice" program, as with the other programs described here, depends heavily on communication and cooperation between the public library and local schools. A combination of good written and personal communication helps to reinforce the idea that the public library exists to serve people. Cooperation with the school system facilitates the job of making known our service philosophy to the greatest number of people. What better place to emphasize this than with children?

Services

We also offer several services that directly share the public library's resources with the schools. For example, a number of years ago the youth services department began a program called "Treasure Bags." This is a service whereby the classroom teacher can receive up to thirty books for his or her students from the public library. In order to implement this program we had to develop the following procedures: the classroom teacher asks the school librarian to call the public library and request materials; the public librarians collect and check out the materials; materials are then taken from the public library to the school via the school district van.

Since its inception, this program has grown tremendously. In the 1978-79 school year, we circulated

2,468 materials through this program; in the 1983-84 school year, we circulated 9,440 materials.

Initially, teachers could only request fiction books. Now, however, they can also request nonfiction and certain AV materials (although we reserve the right to limit these requests to less than thirty materials). "Treasure Bags" are also used extensively by the private schools in the township, with somewhat different procedures for delivery of the materials.

As might be expected, many teachers use this program heavily, while some don't use it at all. Therefore, every year we work hard to promote "Treasure Bags." This past year, for instance, we held a contest to see which schools could request the most fiction "Treasure Bags" before the end of November. The three winning schools received a copy of the reference book *What's What*. The dramatic increase in the use of "Treasure Bags" is due, at least in part, to such efforts to spur interest.

Of course, during the school year the public library can often be overwhelmed keeping up with school assignments. In addition to encouraging teachers to call the library about assignments, we have a form (used by both adult and youth services departments) that the reference librarian can fill out and then send with the student to the teacher. The form explains why the library was unable to provide the resources allowing the student to complete the assignment. Teachers are encouraged to call the reference librarian if they desire further information or clarification.

Conclusion

Naturally, there are many other ways that the public library and the school library can share resources and work cooperatively, and imaginative things are being done in many different school and public libraries.

It is important to keep in mind, however, that effective cooperation can require a great deal of effort. The value of cooperation is not always apparent to everyone, but good communication and worthwhile programs and services can overcome these obstacles. More importantly, in any cooperative effort the respective roles of the public librarian and the school librarian must be defined. For example, in most cases the public librarian cannot hope to educate all the children in the area in the use of the library. Yet, the public librarian can try to excite interest in the library and its resources.

Finally, in order for both types of libraries to give the best possible service to young people, and to assure the young patron's continued use and enjoyment of all types of libraries, cooperation becomes not merely a goal, but a necessity.

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the art of programming: how to do it right if you're broke, understaffed, and can't draw a straight line

priscilla moxom
coordinator of children's services
and
susan patron
assistant coordinator of children's services
los angeles public library
los angeles, california

Outreach?! How could our library in the post-Proposition 13 era approach the level of quality community outreach that we had enjoyed in the '60s and early '70s? Diminished staff, reduced service hours and declining morale seemed likely to erode service levels to a bare minimum. The downward spiral of service cuts, lower public visibility, and resulting loss of community support was a bleak prospect. The need for reaching

out to serve children remained a high priority in the Los Angeles Public Library's sixty-two branches and the downtown Central Library. But wasn't it unrealistic to expect overloaded staff to plan, publicize, and conduct special programs to attract children when all hands were needed to keep doors open, provide reference and advisory service, and cope with daily emergencies?

It brought little comfort to learn that we were not alone in our predicament. Most youth-serving agencies in the community were experiencing similar cutbacks and of necessity were evaluating their programs and priorities. One such agency was the Junior Arts Center (JAC), a city program whose mission is to stimulate children's imaginations through creative art experiences in a broad range of media. The clientele consisted primarily of families close to the center or those who could come by car. The staff was seeking new ways to reach children who lived outside the facility's Hollywood environs.

Los Angeles, notorious for urban sprawl, presents a multifaceted ethnic and cultural diversity. The JAC was eager to tap into this broader community with a free rather than a fee-based program of multicultural appeal. The staff wanted to reach children who were limited to their immediate home neighborhoods because they lacked transportation. To do so, it was clear that the JAC instructors would have to take their expertise on the road into previously unserved neighborhoods. Local public libraries with their citywide network pattern could provide natural bases for such a program. Perhaps we two "have-nots" could join forces for our mutual benefit? Dialogue between the library and the JAC staff confirmed the potential for a new venture which would capitalize on the strengths of both agencies. The library would provide a network of sites for art sessions and a ready-made corps of participants recruited by children's librarians; the JAC would contribute free materials and the expertise of its faculty.

A plan was developed for a series of eight to ten week hands-on art classes for children aged eight to twelve in community libraries and the central library, conducted by JAC instructors. A grant was awarded by the California Arts Council, which partially funded the program, with in-kind contributions from the library and the JAC. The library's children's services office targeted sites, oriented library staff, developed the schedules, acted as liaison with the JAC faculty, and evaluated the program. Children's librarians recruited participants, created displays of materials related to the art projects, and participated in the evaluation. The JAC provided instruction and art materials, as well as museum artifacts to enhance an awareness of the art of various cultures. Beyond basic drawing and painting, the art experiences covered a broad spectrum of projects, such as tie dyeing, bookmaking, clay and wood-scrap sculpture, and mask-making. JAC instructors documented the project and created a slide presentation which was used to promote funding in subsequent years. They also mounted a major exhibit of the children's art and related museum artifacts at the JAC's Hollywood facility, with smaller satellite exhibits in community libraries. Both institutions co-hosted culminating receptions for the students and their proud parents.

Overwhelmingly, the program proved successful from the library's perspective. During 1981-82, eighteen libraries hosted the project. Classes were set up on a quarterly basis, two hours each week for ten weeks.

As one enthusiastic children's librarian reported,

> Very few children who began the classes dropped out. The children would get a bit rowdy toward the end of the two hour class...however, overall, it was a positive experience. Both the children and their parents enjoyed seeing their art work displayed. The children did a variety of projects: pencil self-portraits, watercolor still lifes; cut paper Halloween pictures; animal drawings in chalk, and tempera landscapes. This was the only art experience most of the children had participated in since kindergarten.

This endorsement was borne out in the extensive evaluations, both statistical and narrative, conducted by participating children's librarians. The most successful aspects of the program were these:

1. Since this was an ongoing program involving the same core group each week, children new to the library setting gradually became more comfortable as library users. The library as an institution ceased to be viewed as a formidable environment.
2. Many children had a rewarding experience with art and developed more self-confidence.
3. The children broadened their vocabulary both verbally and visually. Even those who spoke little English participated fully. A spirit of cooperation flourished, as the students interpreted for one another.
4. Exhibits were a source of recognition and pride in the children's accomplishments.
5. Latchkey children benefitted from a positive, structured alternative to television and other activities.
6. Children learned about art history through exposure to museum artifacts brought by the instructors to the libraries. These pieces introduced highly developed art to children who may never have visited a museum.
7. Children learned about the art of their own ethnic origins, and gained an appreciation of other cultures.
8. Students learned to use the library as a resource for their art work.
9. Related library material circulated.

10. Quality programs were offered in local libraries with minimal work-load impact.
11. Most libraries wanted to host the program again.
12. Using the photo-documentation produced by the JAC, the library was able to share a success story with colleagues at the state library association's annual conference.

For its part, the JAC deemed the program highly effective and continued the cooperative venture with the library in subsequent years with grants funded by the state.

Librarians wishing to initiate a similar jointly sponsored program might consider the following suggestions based on our experience. Full joint preplanning is essential: getting administrative support, establishing lines of communication, scheduling, selecting sites. Each agency must make very clear to the other its requirements and objectives, as well as specific areas of responsibility. Avoid over publicizing, which could result in over flow attendance. (The JAC instructors and children's librarians agreed to limit class size to twenty or fewer, aiming for quality rather than quantity.) Maintain a sign-up sheet and remind participants of the starting date and time by mail or phone. Provide a comfortable area where children can work at a sturdy table. This can usually be located in the Children's Room without undue disruption of regular service. Build in travel time for instructors, time for setting up and cleaning up. Take advantage of the weekly project to highlight and display related library materials. Be aware of the class content in advance and communicate regularly with the instructor.

By looking beyond our own walls and tapping into other community resources (e.g., community colleges, museums, recreation programs), libraries can add new dimensions of service without duplicating the others' functions. This expanded service affords the public relations benefits of higher visibility and it enhances the role of children's services in the view of administrators and boards. Our project confirmed that there is a natural affinity among the arts, recreational agencies, and the library and that strength can be attained through cooperation.

you too can start a local focal!!!

sandy schuckett
president
focal
central library
los angeles public library
los angeles, california

FOCAL, Friends of Children and Literature, is the support group for the children's literature department of the Los Angeles Public Library — Central Library. Now celebrating our fifth year, we'd like to spread the word on how such a Friends' group can be created in any community.

How We Began

On a hot, sultry summer day in August 1978, a small group of seven dedicated teachers, children's librarians, school librarians, and library habitues gathered at Los Angeles Public Library Central Library to sort withdrawn books for an upcoming book sale. Under the direction of Senior Children's Librarian Renny Day, who heads the children's literature department, we were led to a small, dark, hot area several floors below ground level to begin our work. This area, affectionately known as "Toad Hall," was the site for several hours work sorting fiction and nonfiction children's books which had been withdrawn from all of the branches of Los Angeles Public Library (LAPL). The "catch" was that all money earned from this particular sale of withdrawn children's books would be given to the children's literature department for the purpose of starting a Friends' group.

The sale of children's books went well, and netted over a hundred dollars. With this seed money we were ready to begin. We called together some more friends for a planning meeting, brainstormed for a couple of hours, and we were on our way!

Our first task was to choose a name, and after throwing around many possibilities, we agreed on Friends of

Sandy Schuckett was one of the founding members of FOCAL and has served as its president since 1981. In real life she is an elementary school teacher, after seventeen years as an elementary school librarian in a program which was just eliminated due to lack of funds. She also serves as secretary of the White House Conference on Library and Information Services Task Force.

Children and Literature. We felt this name would embody our aims, and would make for a catchy acronym — FOCAL.

Next, we needed bylaws and a constitution. We were aided in this endeavor by members of other library Friends' groups who allowed us to peruse their constitutions and bylaws and to adapt them to our needs. This done, we were ready to really begin operations.

We created a mailing list to which we all contributed names of people we knew whom we felt were true friends of both children and literature, and we announced our first membership meeting, at which officers would be elected and programs would be discussed.

One very important concern in our early deliberations was that FOCAL basically serve *children*, and that through doing this we would create library users and library lovers. Our aim was to bring children and books together, and to bring children into libraries, specifically, Central Library.

Our first membership meeting, attended by about fifty to seventy-five people, was held in January 1979. Officers were elected, bylaws were approved, the treasurer was instructed to open a bank account, program was discussed, and FOCAL was officially born.

We again used our mailing list, and sent membership information to more than 200 people. Dues for FOCAL were, and continue to be, modest: Individual members — three dollars; Senior Citizens — one dollar; and Organization/Business — twenty-five dollars. The response to our initial membership mailing was heartwarming. Our membership began with about 100 people and now numbers in the 200s.

Our Goals

FOCAL has five major goals. These are:

1. To bring children, books, and authors/illustrators together;
2. To make the children of Los Angeles aware of the riches which the children's literature department of Central Library has to offer them;
3. To support and promote the services and resources of the children's literature department of Los Angeles Public Library — Central Library;
4. To assist the children's literature department in the ongoing development of a historic research collection in the field of Children's Literature;
5. To create positive public awareness of children's programs at Central Library.

Through a variety of programs, FOCAL in its five year history has addressed these five goals with great success.

The Children's Literature Department

The children's literature department of LAPL Central Library is quite a unique place. Housed in a library building in the heart of downtown Los Angeles which first opened in 1926, the room serves the population of the central part of the city as well as that of the greater Los Angeles and Southern California area. The physical room itself is a large, well-lighted area with many windows and decorated by beautiful murals of scenes from Walter Scott's *Ivanhoe*. These murals were painted by an artist named A.W. Parsons, and were completed soon after the room first opened. The Ivanhoe Room (its official name) has served countless generations of children and young people, and today boasts an annual circulation of between fifty-five and sixty thousand.

The children who frequent the children's literature department are as diverse as the population of Los Angeles itself. Many are "downtown kids" or skid row kids who live in the types of hotels or very substandard housing which generally fringe the central area of a big city. Others are "commuters" who are brought by their parents or teachers from more affluent areas to partake of the gems of the department's collection and of the special programs which occur there. In addition the room is visited by school groups from public, private, and parochial schools all over southern California.

Besides serving the children of Los Angeles, the Ivanhoe Room also serves as a resource for teachers, students of children's literature, colleges and universities, the TV and movie industries, people interested in special collections, and, in fact, *anyone* who needs information on any aspect of children's literature. You may have seen the CBS Library Special called "The Wrong Way Kid" starring Dick Van Dyke in an Emmy-winning performance, which aired March 15, 1984. This was filmed entirely in the children's room of Central Library, and we were even able to get Mr. Van Dyke to autograph the library's copy of the book from the movie version of *Mary Poppins* in which he also starred.

Programs and Activities

Author for a Day in a School: FOCAL sponsors an author or illustrator of children's books in an elementary or junior high school for one day. We pay the author/illustrator a $100 honorarium to spend a whole day in a local school interacting with children and faculty in large or small groups. In addition, FOCAL presents the school library with an autographed copy of one of the author's works. The program is made available to schools served by Central Library, and basically uses local authors, but since word of the program has gotten around we have been fortunate to sponsor many nationally known authors in schools if they happen to be in the Los Angeles area. Some authors who have partici-

pated in this program are Eve Bunting, Ed Radlauer, Leonard Everett Fisher, Sue Alexander, Shirley Glubok, Carol Snyder, Avi, Barbara Cohen, and Terry Dunnahoo.

Schools chosen to participate are sent a syllabus with suggestions for activities before, during, and after the author's visit. In this way the children can be totally prepared for the visit, and it can be a valuable experience for all concerned. Hundreds of Los Angeles children have had the opportunity to meet well-known authors and illustrators through this program, and the results have been far-reaching. Many schools which have participated in the program are now requesting their second author, and all of the authors/illustrators who have participated have nothing but glowing reports of their experiences meeting their "fans."

The FOCAL Award: FOCAL presents an annual award to an author or illustrator in a creative work (fiction or nonfiction) which enriches a child's appreciation for and knowledge of California. The chairperson of the awards committee is a member of the FOCAL Board of Directors, and the committee consists of six other members, plus the previous year's chair as an ex officio, nonvoting member. The membership on the awards committee is evenly divided between school personnel and public librarians to allow for a diversity of points of view. The deliberations each year have been lively, and after the honoree is selected, an organized plan of action goes into operation. An award ceremony is planned, books are ordered for sale and autographing, refreshments are decided upon, the author and publisher are notified, and publicity is sent out.

The FOCAL Award itself is unique - a handcrafted puppet, made by local artist Carole Onofrio, of one of the characters from the work being honored. A duplicate puppet is presented to the children's literature department for use in their Saturday morning puppet shows. The puppet which is given the honoree is housed in a lucite case, and holds in its hand a calligraphy scroll stating the date, name, and other details of that particular year's award.

The first FOCAL Award was given to Leo Politi, in 1980, for his book *Pedro, the Angel of Olvera Street.* In 1981 the awardee was Scott O'Dell for *Island of the Blue Dolphins;* in 1982, Doris Gates for *Blue Willow,* and in 1983 Sid Fleischman for *By the Great Horn Spoon.* The 1984 FOCAL Award, presented in October, was given to Laurence Yep for his book *Dragonwings.*

The FOCAL Award is mentioned in the reference *Children's Literature Awards and Winners,* and has also been given national coverage in such outstanding library/media publications as *School Library Journal, Horn Book, Wilson Library Bulletin,* and *Top o'the News.* In addition, several biographical works about children's authors, such as *Something About the Author* have now begun to mention the honoree of the FOCAL Award along with other awards a particular author has won.

Special Receptions: Often well-known authors and illustrators visit the Los Angeles area for speaking engagements, promotional tours, or vacations. When this happens, FOCAL sponsors a special reception for the author in the children's literature department. We have been fortunate enough to introduce Madeleine L'Engle, Astrid Lindgren, and Uri Shulevitz to the children of southern California through these special receptions. Notices are mailed to our membership, and to all of the branches of LAPL as well as to other persons on our mailing list who would be interested in meeting these famous authors. Notices are also sent to the press.

FOCAL points...: FOCAL publishes a periodic newsletter called *FOCAL points....* This newsletter includes news of our activities, a column by Renny Day about some aspect of life in the children's literature department, a special column on local bookstores which specialize in children's literature, news of our members, calls for volunteers to help with FOCAL activities, and membership information.

Fund-Raising Activities

Since FOCAL began with a book sale, it seems only fitting that book sales continue to be our major fund-raising activity. We still sell withdrawn children's books from all the branches of LAPL as well as books which are sometimes donated to us by our members or from other sources. The book sales are held on the third Saturday of each month. All books are $.50, paperbacks $.25, and magazines $.10 — a real bargain! We average about $150-$200 per month. The sales are run by volunteers, and coordinated by a book sale chairperson who is also a member of the FOCAL Board of Directors. One FOCAL board member is always in charge of each sale to assure that things run smoothly. Our volunteers come from all over Los Angeles, usually answering volunteer request published in *FOCAL points....* They include retirees, children's librarians, school librarians, teachers, college students, and even one professional babysitter named Roxanne who is a regular! FOCAL's idea of selling withdrawn books has spread, and now at LAPL there is a sale *every* Saturday — each one being held by a different department's Friends' group. These book sales provide great sources of income and allow FOCAL to carry on its many programs.

In addition to withdrawn books, FOCAL also sells buttons. We invested $400 in a button-making machine about three years ago, and have more than recouped our initial outlay. Our buttons say "I love books" in many different languages and are sold for $1 each. With the help of the foreign languages department of LAPL they are written in correct Japanese, Chinese, Arabic, Heb-

rew, and many other languages.

Often we have had requests for buttons in languages which were not available at the moment — no problem for FOCAL! We take orders, get the buttons made up, and send them to their happy recipients!

In addition to these regular fund-raising activities, FOCAL has just recently started the Inez Maury Memorial Fund. Inez Maury was one of our early FOCAL board members, and was also the author of two books for children, *My Mother the Mail Carrier,* and *My Mother and I Are Growing Strong.* Both books are bilingual. After her untimely death early in 1984, many of her friends expressed the desire to contribute money in her name to a cause which was dear to her. With the help of her daughter Liz, the Inez Maury Memorial Fund was established. The fund will be administered by FOCAL, and the money will be used to purchase nonracist, nonsexist materials for the children's literature department in a special Inez Maury Collection. These materials will exemplify the types of things Inez wrote and the philosophy which governed her life. A special bookplate is being designed to place in each book purchased from the Maury Fund. To date the fund has received many contributions, and we hope it will continue to grow.

Future Plans

FOCAL is now in its fifth year, and still going strong. We held a fifth birthday gala celebration in the children's room in January 1984. It was held after regular library hours, and we were able to have wine and cheese with which to celebrate the occasion. We held a silent auction of rare children's books, and were then treated to remarks by Hilda Bohem, of the Department of Special Collections, UCLA Research Library, who discussed the pleasures of collecting children's books as a hobby, and more specifically, how she herself became involved in amassing her wonderful collection of books, art, and memorabilia related to *Alice in Wonderland* by Lewis Carroll. The gala was attended by about seventy-five people, and all agreed that FOCAL had truly "come of age."

For the future we plan to extend our Author for a Day program, thereby serving more schools and more children. The Inez Maury Collection will be an ongoing project, and we expect it to continue to grow. We will be participating with other Friends' groups of Central Library in seminars on fund-raising and utilizing volunteers.

Anyone who is interested in starting a similar Friends' group specifically for a children's department may request sample copies of our bylaws, newsletters, brochure, Author for a Day program or award details by writing to FOCAL, Children's Literature Department, Los Angeles Public Library, 630 West Fifth Street, Los Angeles, California 90071.

the cable connection ... our experience with cable tv

linda mathias
adult services librarian
carbondale public library
carbondale, illinois

It was with a sense of adventure that the Carbondale Public Library accepted the opportunity presented by our local cable TV franchise to produce a library information program. We were eager for the additional exposure this medium would give the library which had recently moved to a brand new facility after thirty years in our old quarters. We approached the offer with caution, however, since we knew that a substantial amount of staff time would have to be squeezed out of an already busy schedule to plan, rehearse, and video tape a library program for television. Nevertheless we took the plunge and accepted the challenge of original programming, and we hope that our experiences with cable TV as related here will benefit other libraries which are considering this programming option.

The Carbondale Public Library serves a community of 27,000, which is also the home of Southern Illinois University, a campus of approximately 22,000 students. A building referendum in February 1982 was successful and a 1.7 million dollar facility was completed in July 1983 to replace an older structure that had rapidly out-lived its usefulness. The library staff of eight full-time and nine part-time employees continued to provide regular library programs and services, both in and outside of the library, to write a weekly column for the local newspaper, as well as handle a significant jump in circulation and reference brought about by the increased traffic in the new library building. We determined that a relatively well-read populace which also watched a lot of television might respond favorably to a

library-oriented program on TV.

We discovered that the approach of the local cable channel was not wholly altruistic. The Carbondale city council had demanded that the cable franchise produce a minimum of thirty hours of local origination programming before the council would consider the franchise's request for an increase in rates. The council pointed out that the cable contract had been granted with the understanding that local origination programming would be a part of the package, so the cable franchise was faced with the immediate task of producing programs locally before obtaining permission to raise their rates to subscribers. The public library was one of the agencies contacted by the cable company concerning local programming, and in December 1983, we were offered the opportunity of producing a library information program to be aired weekly on cable TV.

Our knowledge of television program production was limited. In our initial contact with the cable company it was determined that the library would provide the content of the program, but the cable company would handle the actual video taping and technical aspects, such as editing. Our first step, then, was to review the literature on cable programming so we could talk knowledgeably with the cable staff about production details. Some of the sources we consulted offered philosophy and theory on cable TV and libraries,[1] some sources offered technical expertise on cable TV production techniques,[2] and some offered ideas for planning and taping programs by library staff.[3] However, the most thorough and practical source of information for our purposes was "CATV and the Local Library: a Primer," *Illinois Libraries*, September 1982.[4] This article gave a realistic view of the amount of time, effort, personnel, and planning necessary for producing library programs for television.

Our next step was to consult others who might have experience or information about cable TV programming. The staff of the Shawnee Library System which serves our region had no personal experience with TV programming but they suggested many of the same sources mentioned in the *Illinois Libraries* article.[5] Our one abiding concern was the use of copyrighted materials on television. We had difficulty locating information that dealt specifically with this issue, especially on such short notice, but a letter in *School Library Journal* (December 1983) related the experience of one librarian, Yetta Gelber of the Woodbridge (NJ) Public Library, in obtaining permission from publishers to use children's books and illustrations on television programs she was planning for her library.[6] A telephone conversation with Ms. Gelber proved very informative and made us more aware of some of the pitfalls of television programming. Armed with information, we anxiously awaited our first official meeting with the cable TV program director to plan the library's contribution to the local origination programming schedule.

The first planning session was held at the library in January 1984 and was attended by our library director, the children's services librarian, the adult services librarian, and the program director for Carbondale Cablevision. We quickly learned that the cable staff had no previous experience with local origination programming and were relying on the library for a substantial contribution, i.e., two half-hour programs a week, one for adults and one for children. The program director could not give us a market profile of the audience that might watch our program or what markets already subscribed to cable TV in this region. The program director also had little knowledge of copyright requirements or restrictions for TV broadcasting purposes. There would be no cable staff available to help the library with its production planning, only a camera operator and director to tape the final product. The format and direction of the production was to be left up to the library staff. The biggest drawback to the project was the amount of staff time involved in completing the production; taping time alone for a thirty-minute segment could run two to three hours we were told.

After the majority of our questions were answered, we discussed our concern about the amount of library staff time that would be required to produce two half-hour programs each week, and asked for some time to think over the implications of our commitment to TV programming. We acknowledged to ourselves that the time to plan, prepare, and tape two weekly thirty-minute programs would require a large commitment of library staff time. Since we had no idea how large an audience we might reach and since we were already aware of how much time was needed to produce a weekly newspaper article, let alone a TV program, we were reluctant to try too much TV programming immediately. Therefore, we negotiated a compromise whereby the library would provide a ten-minute segment twice a month aimed at the adult audience to be incorporated into a weekly "magazine" format already scheduled by the cable channel which would feature current events in our community. While the program director seemed disappointed in the amount of programming the library was willing to provide, we had some leverage since the cable franchise needed our cooperation in order to complete their lineup of local origination programs to meet the rapidly approaching deadline set by the city council.

A real obstacle arose when we discussed the issue of children's programming. The cable program director hoped to have a full half-hour of children's programming each week provided by the children's services librarian, which would include a storytelling session complete with illustrations from popular children's

books. Our conversation with Ms. Gelber of the Woodbridge (NJ) Public Library had revealed that publishers were slow to respond to requests to use copyrighted materials on TV, and many refused permission. In addition, the cable company would not agree to cover any fees that might be charged by publishers to use their books on our program, and our library certainly did not have funds to cover such costs. Since our children's services librarian is the only full-time staff member in a busy children's department and is responsible for all children's programming for the library, we felt a half-hour program that would require research, planning, rehearsal, and additional time for taping was a heavy burden on her. The librarian herself did not feel that she would have the time to prepare an original storytelling program each week using oral recitation and no copyrighted materials, nor did she wish to disrupt her scheduled story hours at the library to allow the cable company to tape these sessions for later broadcast.

Unfortunately the library did not have any additional volunteers or staff willing to help produce our TV programs. Much to our surprise, none of the library's staff (except the adult services and children's services librarians already involved) were interested in appearing on the air, although they were willing to provide ideas and suggestions for producing programs. Indeed, everyone to whom we mentioned the cable project, whether patron, library board member, system staff, or Friend of the Library, was full of ideas but had no inclination to do the actual production. Consequently the idea for a children's program was dropped for the time being, and the first general library information program was scheduled to be taped in late January for broadcast in February.

As adult services librarian I had just completed a newspaper article on income tax information available at the library, so I chose that as the subject of the first library program to be taped. The amount of information available on this topic easily allowed for a thirty-minute segment, and it was information I felt comfortable presenting. Since I had no previous television experience, I asked that the program director tape this segment in an "interview" format so that I would have someone to speak to directly, and I could use props for my first time on the air. I was advised to dress for the camera, i.e., wear no red or white or tiny patterns and to use darker makeup to offset the studio lights. With all these details in mind, I arrived with some trepidation at the studio for my taping session.

I need not have worried. The studio crew was young and inexperienced and was more nervous than I was about the taping session. I was made to wait almost an hour while the studio was being set up and then another hour was required to test and adjust the equipment and complete the first program segment on federal income tax information. I went back to the studio a week later to complete the taping on state income tax information and had another hour's wait and further delay while faulty sound equipment was replaced. By my third taping session I felt like an old hand. From this session on, I was taping what would be only ten-minute library spots. I still was made to wait twenty minutes before the taping began, and the program director, who acted as my interviewer, had more trouble with his role than I did with mine.

After my third studio taping session, it was decided to video tape future information spots at the library with the librarian as the only person on camera. This seemed appropriate because it would acquaint viewers with the new library building and give added impact to the material being presented. For the library setting a single cameraman was sent to do the setting up, direction, and taping. Because he was an hour and a half late arriving at our first session in the library, there was more noise and traffic in the building than there would have been had he arrived at the early-morning hour originally scheduled. The cameraman chose to use a floor microphone instead of a lapel microphone as we had done in the studio. This turned out to be a mistake because we discovered later that all the extraneous sounds in the building were picked up on this mike and interfered with my presentation on tape. Unfortunately, the cable staff did not check the tape until half an hour before it was to be broadcast, so the audio distortion was not corrected. Much to my dismay, the cable staff chose to run the tape on air, flaws and all, because it was too late to edit the tape before the scheduled air time. This incident and the continually late starting times seemed unprofessional to me and at my urging both the program director and the cameraman agreed to prevent a reoccurence of such incidents.

I must admit that to me, taping for television is an unsettling experience. In the studio the lights were indeed very hot to stand under, and because two cameras were used, I had to watch the director's cues carefully so I would know where to look for a particular shot. I found that books made awkward props because the plastic covers over the book jackets reflected the studio lights, making the titles difficult for viewers to read. In the library setting, the taping procedure was greatly simplified because there was less equipment and fewer crew members to deal with, but I felt more nervous in my presentations because I now had the library staff and patrons as an audience as I taped. I was far more comfortable with the interview-style presentation, but the first-person presentation took less time to shoot, although it required more private rehearsal on my part.

The second taping session at the library went off without a hitch. The cameraman was on time, he set up

quickly, we used a lapel mike, and I was able to give my presentation with only one take. I hoped that the success of this session signalled the end of our period of adjustment and that future taping sessions would proceed as smoothly as the last one did. It was more than a month before I was contacted again by the cable channel to schedule another taping date. By this time the cameraman in charge of our production had left to take another job and a new man was being trained. Since this was the third staff change in the five months we had been taping, I was a bit concerned about the success of the next taping session. The new cameraman was very cooperative, but did not seem as experienced as the former crew member, nor as involved in the production. Our taping session went smoothly, however, and I was informed later that same day that the tape had been viewed and had turned out well. Our next taping date was promptly scheduled and a topic selected.

In viewing the completed video tapes both at the cable TV studio and later as they were broadcast on television, I could easily see differences in the quality of the camera work, the editing, and performances of all parties involved. I feel secure in saying that both the cable crew and myself seemed to improve with experience. With each session we found that the actual taping time could be reduced to approximately one hour, thus demanding less staff time for both agencies. The amount of time required for me to prepare for each session varied depending on how well I knew the topic selected, how much material was available on that topic, and how much advance notice I was given before each taping date. As the weeks passed, more and more library patrons mentioned that they had seen the library information spots on cable TV and were pleased with the results, which is what we wanted to hear.

The library staff had agreed at the beginning of this project that we would evaluate our efforts and the worthiness of continuing or expanding the cable program at the end of six months. As that time approaches, we already have come to several realizations: (1) It is essential that the library and the cable company have similar goals in the production of local programs. Both agencies must be committed to producing the best quality programs possible for the education and enjoyment of the viewing audience. Half-hearted efforts will not suffice, and lack of standards can, and did, cause friction between the two agencies. (2) It is essential that the library and the cable company have the wholehearted commitment of their entire staffs, especially if both agencies have small staffs. In our case both agencies were new to the concept of local origination programming, and the lack of previous experience plus the lack of adequate staff in times of crisis placed a burden on all parties involved. (3) Continuity is important. More than one person from each agency should be involved on a regular basis with the programming project. While some change is inevitable, constant changes in staff, subject matter, or goals cause confusion and disorganization for both agencies.

In the space of a few months we have also determined several conditions that should be met before a library, including ours, launches into a cable programming project:

(1) A written statement outlining the roles of each party involved in the programming, i.e., who is responsible for what, would be helpful at the outset.

(2) If at all possible, a regular schedule of taping dates and times should be established and followed.

(3) The library should have final approval over the quality of its production. The staff member in charge of the cable programming project should view the video tape before it airs if possible.

(4) Both parties, cable company and library, should be familiar with the copyright restrictions that pertain to video taping.

(5) Neither the cable company nor the library should take on a project of this nature without adequate staff support.

(6) It is essential that a climate of professionalism and professional courtesy be established between the library and the cable company. Respect for each other's time and expertise is important for cooperation between agencies.

At this point in time the Carbondale Public Library expects to continue our library information spots on Carbondale Cablevision for another month or two, and then evaluate the success of this project and its priority in our regular schedule of programs already available at the library. There is no doubt that the project requires time, effort, and imagination on the part of at least one library staff member, and a similar commitment from the small cable TV staff. Regardless of the outcome of the library's evaluation of the project, this project has been an educational experience for the library and a professionally enriching experience for me personally. The additional exposure the library acquires through the use of all available media is always valuable. Whether the time and effort required is balanced by the amount of exposure the library will receive is still to be determined, but in any case we are pleased to have had the opportunity to participate in a new and challenging endeavor.

Footnotes

1. Cora E. Thomassen, ed., *CATV and its Implications for Libraries* (Urbana-Champaign: University of Illinois Graduate School of Library Science, 1974).
2. Don Schiller, *CATV Program Origination and Production* (Blue Ridge Summit, PA: TAB Books, 1979).
3. Helen M. Gothberg, *Television and Video in Libraries and Schools* (Hamden, CT: Library Professional Publications, 1983).

4. Kenneth G. Swanson, "CATV and the Local Library: a Primer", *Illinois Libraries* 64 (September 1982): 811-828.
5. *Ibid.*
6. "Solutions Anyone?" *School Library Journal* 30 (December 1983): 4.

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turn on to reading: or, putting the view into review

pat craig
assistant librarian
youth services department
arlington heights memorial library
arlington heights, illinois

How are you coming with your attempts to convince junior high school-age patrons that recreational reading can actually be a pleasant pastime? Do you have more girls and guys meeting in the library's lower lobby discussing social concerns on one night than you've had in your department asking for any kind of reading material in the past three months? Are your junior high patrons more excited about the latest television program than they are about your newest books? Is that what's bothering you? Then try a student book talking program on local cable television. It's bound to get their attention.

This year, with the availability of cable television in Arlington Heights, and with a crew of eager community producers willing to shoot a variety of local programs in order to improve their technical skills in television production, our youth department of the Arlington Heights Memorial Library has been able to put together five fifteen-minute programs called *RE*aders' *VIEW*. The idea is simple. We wanted to get junior high school-age students to read, read, read, until they found books they wanted to review and to recommend to their friends. After finding books they enjoyed, we then video taped the reviews in our local community access studio for future broadcasting in our area.

You say that's nothing new? It's not very original? So, Rome wasn't built in a day. But it is a start. And we started where we could actually work with a simple idea and produce a finished product. Who knows what we'll do next year! By beginning simply we have established a program others can plug into. Once established, the procedure is simple.

Perhaps the most important step in the beginning is to contact the right person in each junior high school in town. There are five junior high schools in Arlington Heights. A letter describing *RE*aders' *VIEW* went out to the librarian in each school. That was pay dirt for three of the schools and nothing in the other two. Wrong contact. Know your schools, and discover who is an enthusiastic staff member when it comes to reading and to student involvement. Follow-up phone calls and personal contacts eventually gave us the right person in each school. The initiating agency in a program like this must be careful to avoid laying onto the projected school participants programs they really do not understand or with which they do not want to be involved.

Once contact is established, a meeting is arranged with the prospective leader, be it teacher, volunteer, or school administrative staff member in each school. At this time a discussion takes place, delineating the details of the cable television program. Review the goal of such a program — to excite students about recreational reading; to broadcast their excitement to others in the community.

The details are clear-cut. Needed: one discussion leader and four students who enjoy reading and who have read at least one book recently which they would highly recommend to their friends. The students should be selected, keeping in mind the plan of having them present a summary of the book to others via cable television. The students must be able to think clearly, to speak in public, and to summarize a story plot in such a way that others will want to check out the book and read it too. A little research on the part of each student will

provide interesting details about the author of his or her book. Students may comment upon the author's style of writing or mention other books by the author which might also be of interest to program viewers.

What is expected of the program leader? S/He should approve the books selected by the students. The teacher will need to meet internally (on school time) with the students as they prepare their personal introductions for the program, as they work out their book talk summaries, and as they decide upon discussion questions for the last part of the show.

The school authorities need to give approval of the student and faculty participation in a local television program. There was no problem with this part of the setup for any of our five programs. In fact, the vice-principal of one of the schools volunteered to be a group leader. It's good publicity.

Graphics add to the interest of the TV program. The school art department can explore its holdings. In one school, students had just finished a contest in which they made posters highlighting various subjects they had studied. Some of the posters were mounted against the studio cyclorama. In another, a rug had been hooked by students showing an identifiable outline of the school. This was used as the background for CGs (character-generated information....in this case the printed name of the school and of the program itself). If the school has letterhead stationery with a pen and ink sketch of the school it can be captured by the video cameras. And school spirit can be expanded by the use of school pennants and banners.

Needless to say, library graphics get equal attention during program credits. A picture of the library can be the background for rolling CGs at the end of the program. The roll lists the program as a cooperative effort between a community school and the public library; credits also identify program participants and books reviewed.

To date there has been no problem with copyright for books reviewed. Since the programs are local and not for profit, and since the books reviewed are presented only in a positive light without offering direct quotations we have not officially requested copyright clearance. Maybe we should request promotional fees!

At that first meeting with the program leader it is necessary to discuss clearance on student participation in the program. Our studio tapings have been done in early evening, off school or library premises. Parents of the students are responsible for getting the students to the studio and for picking the students up following the taping. They are informed as to the time, date, and location of the taping. If the school wants further permission protection they may provide it.

Next, I meet with the group leader and the students at their school. The first of two meetings is mostly informative. I try to answer as many questions as might arise and to fan enthusiasm. What is it like to go to the television studio? What should students wear? Will they each have a mike? Can they use note cards? Should they look at the cameras? And, horror of all horrors, what if they make a mistake? Can they do it over? It is exciting. I tell them about the crew members and what each person will do to help them. And I also OK the book selections, making sure everyone has a presentable copy of the book for the taping.

The second meeting is a run-through of the program, from the leader's opening statements and personal identification to the concluding remarks. It's surprising how the tension mounts and student concentration intensifies. For a little relief, one of the teachers provided juice and donut holes during a break in the practice. The four students and their leader have become a team, working to sell their books and step out proudly for their school.

At the second meeting I also preview the school's graphics. One student had laboriously made a pencil map of a fantasy land basic to his story. He had to redraw it in pen so the camera could pick it up. Another student had actually crocheted a small collar to wear over her dress as she talked about her story, because the collar was important to the main character in that story. Another brought a baseball cap to wear at one point in the narration.

The night of the program taping is the high point of this junior high experience. The students arrive at the studio on time, and parents stay just long enough to sign talent release forms required by the cable company before they return home. No visitors are allowed in the studio during taping. There is one complete run-through for the benefit of the talent and the cable crew, and then the real thing. After the final fade cues and cut-to-black commands are given by the program director, the studio is filled with nervous release laughter and talking. And to top it all off, by special permission with the studio coordinator, instant playback is viewed on a studio monitor. The total taping session time is one and a half hours. Home by 9 P.M. unless, as two of our groups did, they go out for ice cream to celebrate!

The real end of the program for each of our five participating groups of students was delayed for at least a month and a half following their studio taping. It takes that long for the cable company to schedule the program into their monthly printed program listings.

Each program aired at least four times, in the early evening, late Saturday morning, and once during school time so schools with cable hookups could receive the program.

*RE*aders' *VIEW* takes time, but it is time well spent. The money it costs is in staff time, both from the library and the participating schools. The student response is

great. Each of the five junior high schools in town could participate only once this year, because that is all the time I could give to the program. Teachers have reported back to me they have more readers lined up who want to participate in the next *RE*aders' *VIEW*. One school, in announcing air time for their student program over the school intercom, elected their book reviewers "students of the week."

Make use of local television. You may not be as elaborate as the network program, "Reading Rainbows," but you have something else.....home talent and books available right in your library. The P.R. doesn't hurt either. There's more to *RE*aders' *VIEW* than meets the eye. Give it a V+.

in the good old summertime

*maxine payne**
chair, 1984 statewide library program
decatur, illinois

"Summertime - an' th' livin' is easy," unless you are a librarian faced with the challange of capturing a portion of each child's summer vacation time with an exciting reading program. The good old summertime recurs with alarming frequency for the one who has the responsibility for creating an attention-grabber every year.

In the well-funded library with a children's librarian and support staff, with a graphic artist, and with a sophisticated printshop, this yearly assignment is not impossible to achieve. Conversely, for the generalist without any of the before mentioned refinements, an outstanding program is very difficult to achieve. It is for this great majority of public libraries that a statewide reading program was first conceived and developed in Illinois.

Historically, the first statewide library program offered in Illinois was in 1976 Bicentennial Children's Library Program. This program received its impetus at a meeting of the Illinois library system's children's consultants. It was funded through the Illinois State Library with a Library Services and Construction Act, Title I funds. It was planned both to celebrate the Bicentennial and to encourage librarians working with children to develop types of library summer activities other than the usual summer reading club. It was hoped that this program would be used as a model in encouraging cooperation and exchange of ideas among all types of librarians and library groups working with children.

The success of the 1976 statewide program provided the incentive to proceed with plans for future statewide involvement. The Children's Librarian Section of the Illinois Library Association (CLS/ILA) added its approval to the concept by appointing a chair position to its board. Each year, until 1982, Illinois children's librarians had individually spent uncounted hours selecting a theme and developing attractive materials and programs to promote it. During the past three years, the statewide programs have provided professionally produced materials that have ably met the changing tastes and needs of children.

In 1982, Anne Barnett Hutton, Illinois Valley Library System consultant, chaired the task force for the "A to Zebra" program. Initially several central Illinois system consultants discussed the feasibility of cooperation. The obvious advantage, high quality materials at a less expensive per unit cost, outweighed the logistical problems of organization. Most important, the sharing of personal creativity, resources, and talents would lessen any one consultant's work load. During the organizational period, the committee was approached by Demco, Inc., Madison, Wisconsin, with a proposal to underwrite the expense of the program. Demco was interested in extending their product line to include a wider variety of library promotional materials. A statewide task force was established by CLS/ILA to develop such a program. Membership on the task force consisted of a system representative from each system. The theme "A to Zebra" was chosen. Related topics included alphabets, animals, computers, riddles, codes, and ciphers. During October and November, members of the task force designed materials, and submitted ideas and bibliographic information to be included in a resource manual. The "A to Zebra" went to press in January. Demco had agreed to print resource manuals, full-color posters, record charts, certificates of achievement, and bookmarks. After seeing the artwork, they developed buttons and balloons. A total of $33,819 worth of free materials arrived in Illinois for system distribution in April. This cooperative venture between the systems and a commercial vendor, created a unique experience and a dynamic library program for the juvenile patrons of Illinois libraries.

*Former consultant for Rolling Prairie Library System, Decatur, Illinois.

The 1983 statewide library program borrowed its theme from "Reading Rainbows," the nationally televised program produced by WEND-TV, Buffalo, NY, public television station; the Great Plains Television Library; and Lancit Media Productions. It was not the intention to focus only on tie-ins with the television programs. Elizabeth Huntoon, Coordinator of Children's Services for the Chicago Public Library, chaired the 1983 task force committee. She carefully directed the program so that the rainbow concept would be treated broadly with many imaginative and creative aspects.

Again, the theme was chosen by ballot submitted to all public libraries after possible themes were discussed at two open meetings in the state, one in Peoria and one in Chicago. In the general discussion at these meetings, it was agreed that the program manual was the strongest and most important aid in developing a program at the local level. Also mentioned as helpful supports were the activity handouts included in the manual and the publicity letter. It was suggested that read-to-me program elements be further developed and that bibliographics be expanded. It was recommended that future programs should be called Statewide Library Program so that the materials would be useful in schools and during all seasons. All of these recommendations were incorporated in the 1984 program.

An LSCA grant proposal for $6,725 was approved by the State Library, ISLAC, and the Secretary of State to provide up front money for the graphic artist and the printing contract. The balance of the expense was met by sale of the materials at cost. It was a rare chance for libraries to get quality materials at cost, a theme that would be popular, a noteworthy TV tie-in, and a manual to assist with exciting reading sessions. Surveys showed that 463 public libraries used the 1983 program with 47,227 children participating. These figures included only sixteen of the systems, with two systems not reporting.

Building upon the experience of the two previous years made the 1984 "Be A Star - Read!" program even more successful. The same support structure was used — Children's Librarians Section of Illinois Library Association appointed the chairperson; the Illinois State Library approved an LSCA Grant of $11,920 to cover a portion of the printing and distribution of materials, the eighteen library systems each provided a committee member for the task force. The primary object of the project was to develop a cost-effective and "energy-efficient" statewide reading program for preschool and elementary school-aged children.

The cooperative statewide library program insures that high quality materials are available to every public library, every school district library, and to each system headquarters. The program reduces both staff hours and monies that would normally be spent by local libraries in the development of this traditional service for children. The materials serve as a training tool providing guidelines and directions for the inexperienced librarian, and the nonprofessional staff member who is many times in charge of the program. It also relieves the overworked librarian of the recurring need to invent new programs. The manual is a valuable addition to the library's professional collection and can fill many needs for programming other than the conventional summer program.

The program can help to counteract the summer-loss phenomenon in reading ability that educators are concerned about. If, when children return to school in the fall, they have not lost a portion of their reading skill, that is a definite plus. The "Focus on Research" column in the Summer 1983 issue of *Top of the News* calls attention to the research findings in Barbara Heyn's *Summer Learning and the Effects of Schooling,* (Academic Press, 1978). Heyns reports:

> The single summer activity that is most strongly and consistently related to summer learning is summer reading. Whether measured by the number of books read, by the time spent reading, or by the regularity of library usage, reading during the summer systematically increases the vocabulary test scores of children.

In addition children and their parents can share in the enthusiasm for reading which a lively, well constructed reading program can generate.

Some of the long-range goals of the summer reading program are to strengthen cooperation between CLS/ILA, the eighteen library systems, and all of the librarians working with children in Illinois libraries; to provide materials that can be used by the systems as in-service, continuing education materials; to set standards and promote quality creative reading programs that can be used in small, large, urban and rural libraries; to provide materials that can be used with equal success by school libraries thereby encouraging school-public library cooperation; to increase the awareness of parents, teachers, and other interested adults in library programs and services to children; and to provide a satisfying library experience for many Illinois children that will encourage them to become year-round readers.

The materials produced by this program were distributed to 596 public and 1,012 school library district units throughout Illinois. Since the materials can be used year-round by both public and school libraries, it is impossible to predict the potential number of children served.

To add extra pizzazz to the '84 program, author Judy McInerny contributed an open-ended short story for a writing contest. The best entry won the author for a fes-

tive "Judy McInerny Day" in the winner's local library. Mike Anderson, troubadour entertainer, composed a rollicking theme song; Robin Currie and Joanne Riley wrote an original puppet play; AND the Chicago Cubs and Interlake, Inc., offered two free tickets to any reader who sent in an application signed by his librarian verifying the amount of books read (number determined by each library). The Cub organization estimated that over 30,000 tickets were distributed through this program. There was a special reading certificate with the state seal of Illinois and the signature of Jim Edgar, Secretary of State and State Librarian, distributed to all libraries for their readers. This gesture of recognition reaffirmed the Secretary's support of the statewide library program.

At this time, none of the user survey sheets have been returned so there is no data on usage. The material distributions tabulation show that we distributed 7,500 posters, 100,000 reading charts, 75,000 reading certificates, 230,000 bookmarks, 133,000 stickers, 2,012 manuals, and 1,750 order brochures. Of these amounts, 1,408 posters, 1,861 manuals, and 1,750 order brochures were distributed free as specified in our proposal. Additionally, and for the first time, we provided 5,000 bookmarks, 5,000 stickers, and 15 posters for the Storytelling Corner in the Secretary of State tent at the Illinois State Fair.

The preceding narrative gives a resumé of Illinois library programs. To give a broader view of the state of the art in statewide library programming, a survey sheet was sent to each of the other forty-nine state libraries. Thirty one replies were received, many with sample packages of programs, many with informative letter enclosures, many with requests for a copy of the survey results. Following is the data compiled:

1. Does your state library plan and execute a statewide reading program?
   Yes 20 No 11
2. Is the program planned by staff at the state level?
   Yes 12 No 3 Partially 5
3. Is the program funded by state library only? Yes 3
   Is the program funded by LSCA funds only? Yes 6
   Is the program funded by state library plus LSCA? Yes 5
   Is the program funded by state library, LSCA, sale of materials? Yes 1
   Is the program funded by state libary, plus sale of materials? Yes 3
   Is the program funded by LSCA plus sale of materials? Yes 1
   Is the program funded by sale of materials only? Yes 1
4. How many years have you offered a reading program?

Alabama	1 year
Arizona	5 years
Arkansas	4 years
Florida	17 years
Hawaii	13 years
Idaho	1 year
Kentucky	4 years
Louisiana	?
Mississippi	16 years
Missouri	2 years
Nebraska	4 years
North Carolina	6 years
North Dakota	6 years
Ohio	5 years
South Carolina	4 years
Texas	10 years
Utah	10 years
Vermont	8 years
Virginia	3 years
West Virginia	10 years

5. Do you consider statewide implementation of a reading program a viable solution to the recurring need for good library programs?
   Yes 16 No 4
6. Do you have a summation or evaluation of your program?
   Yes 11 No 9

While statewide library programs are still very new with us, we have lived through the "terrible twos" and have progressed to the more organized and fruitful third and fourth year states. We remain committed to the purpose of promoting and encouraging the pure joy of reading and of introducing the library as a lifelong source of enjoyment. We will continue our effort to provide imaginative programs that can be tailored to meet unique community interests. Our purpose is not regimentation, but stimulation; to provide the basis for local activity while encouraging regional and state cooperation.

The opportunity to chair a program with such potential for nurturing reading interest and instilling the library habit early is an exciting opportunity. I truly feel that libraries are filled with stars. The real stars are the children who take part in the library program all around the state. I believe the 1984 program has been a successful step in the progression toward a yearly library happening that will bring great success to the achievement of quality library service for all Illinois children.

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corn and cobwebs

robin currie
former children's services consultant
corn belt library system
normal, illinois

Roots of the Grass

On the wall of my office hang five posters that are very special to me. The dragon and hippo, the hot air balloon, room full of mysterious creatures, and magenta star symbolize the years from 1979-1983 that I was increasingly involved in the planning and coordination of summer reading programs in Iowa.

Summer reading at the local level has a long tradition in Iowa and in metropolitan areas where children's staff devoted months to planning, the results were creative and appealing. However, of the 511 libraries in the state, 390 serve communities of 1000 or less — the majority of which are single person operations. The time and resources available to these rural establishments is severely limited, yet many were putting together summer reading programs and involving the community children in library activities.

Until 1982 the State Library of Iowa had on its staff a person who, along with other duties, coordinated children's services and specifically oversaw the compilation and printing of the summer manual. This manual began as a loose committee effort. The materials, featuring clip art graphics, were printed by the state. Geographically Iowa libraries are widespread and by nature independent thinkers so the concept of a centrally developed theme and materials was slow to catch on.

From Superhippo to the Stars

In 1979, as a graduate school student at the University of Iowa, I happened to be in the right place at the right time. Sara Wisdom of the State Library of Iowa approached some faculty members about having a library science student compile the manual and employ an artist specifically to produce the graphics including manual art, poster, bookmarks, and certificate. Since I had recently done a term paper on summer reading based on experiences at another library, I was asked to take on this assignment as an independent study project. The selection of the theme was made by Sara in consultation with Des Moines librarians and the superhero theme was handed to me.

I enjoyed the challenge of developing a manual and guiding the artist as she created our mascot, Superhippo, but I was concerned about two things: (1) as the theme was selected by a small group, would anyone else use it? and (2) as I was not currently in a library setting would the ideas I was putting together work? The answers to both were "qualified yes." The use of a specific artist for graphics improved greatly the visual materials and the more cohesive writing style made the manual more usable. We felt, to some extent, successful with "Library Super Summer."

The development of the material and theme selection for 1980, then, seemed obvious - the "one-person" writing system was successful enough to try another year and the theme was easy: the 1980 Olympics. I remember bragging about all the free publicity the libraries would receive with the massive television coverage of the Olympics in Russia and how the "1980 Library Olympics" was a sure winner! The bad news was, of course, that the coverage of the Olympics was minimal given the USA's withdrawal, and several libraries chose not to use the theme even though the manuals were already in print when the announcement was made. The good news was that no one sued us for using the term Olympics, and those libraries that did use it were pleased with the results. The graphics continued to improve with 1980 featuring a hot air balloon design. Darien Fisher, then at the State Library, suggested I develop an additional manual of general logistics on production of any reading program entitled *Library Programs for an Iowa Summer.* Each library received a copy of the manual to publicize its program and all 1980 theme materials were free. Use of the theme and materials was still somewhat limited, but

whether we were still experiencing growing pains, or the untimely theme hurt the program is still open to speculation.

In 1981 I left the University of Iowa for the rural community of Gilman and began to experience firsthand the library situation I felt I had been writing for in previous manuals. A mystery theme was assigned to me and Duffy DeFrance of Musser Public Library in Muscatine. Together we created *Take the Mystery Out of Your Public Library*. Because we had a dual purpose in that mouthful of a title — both the celebration of the mystery book and the unlocking of the library's information storage systems such as the card catalog — this manual featured a section on library skills teaching games as well as plenty of scavenger hunts. To increase the visibility of the program, short skits were done by Darien and Duffy at each of the Iowa Library Association District meetings that spring. The skits, having been seen by many directors and trustees as well as librarians, contributed to the success of that summer's theme. Each year saw an increase in use with manuals sent to each library and materials free upon request.

Duffy and I had by this time built up a core of people in the state that worked with children in all sizes of communities. We decided, under Darien's direction, to try a closely edited committee approach once more to broaden the base of ideas and resources for the 1982 theme. To this end, twenty-five of us met, sifted through our ideas, and agreed on knights and the Middle Ages for our theme. "Dragonsummer" was a compilation of ideas from many sources, and the enthusiastic support from both the children and librarians told us we had a winner at last. The Iowa Library Association (ILA) again agreed to give time from their district meetings to promote this activity. Members of the Children's Young People's Section presented ideas developed since the manual printing as an update. Materials were sent automatically to all libraries with additional graphic items free on request. I was in my own library at last in LeGrand (population 1,000) and was delighted to find that the ideas and suggestions I had so freely handed out for years worked!

In a budget tightening, Darien was not replaced when she left at the end of 1981 and for a time we thought the whole project would die for want of a state coordinator. Finally Jane Gray of the State Library of Iowa decided to farm the manual development out. I was fortunate to be selected to have a free hand to hire an artist, select a theme, and compose the manual. The success of "Dragonsummer" inspired me to call together thirty-five librarians in two locations to brainstorm ideas for the 1983 theme based not only on kid appeal, but ease of implementation for libraries of all sizes. With another Luke Skywalker movie on the way we chose outer space and "Star Quest" evolved.

Then I took my chances. I sent letters to all the librarians working with children requesting ideas on the theme be turned into me at the fall Iowa Library Association meeting in late October. By early October I was panic stricken. Suppose, without the state staff person, librarians wouldn't contribute? Suppose I came back from ILA with an empty folder and one month to write the whole manual myself? Suppose there was a cancellation of the *Star Wars* movie? I checked out a few books on astronomy to be on the safe side, but my fears were unfounded. Everyone I encountered at ILA who worked with children commented, "I'm sorry I have so little to give you, but...." *But* those little bits added up fast and I had more than enough material on all aspects of programming for summer.

The artwork was handled differently, also. I hired a graphic artist from the University of Iowa to do the poster and bookmarks. All the manual artwork was done by Rene Lynch of Conrad. The insight she brought as a librarian/artist made the drawings truly clear and useful to the local librarian. The manual and materials were again provided free of charge; the response was by far the greatest both to the theme and the idea of large scale cooperation.

The publicity again was highlighted at the ILA district meetings with a box of costumes, props, stories, and ideas traveling with the ILA officers for local children's staff to introduce the program to all types of librarians. Our presentations at these meetings now come in the "after lunch" time slot and are a greatly anticipated part of the meeting.

Changes and Challenges

I left Iowa to come "east" to Illinois in 1983 and the coordination of the manual and materials was assigned by the State Library to Jan Irving of Grinnell. Under her imaginative direction the "Incredible Imaginary Dream Machine" took shape. Librarians are once again benefitting from the statewide direction and compilation of ideas. Reports are that this creative theme is popular with children and librarians alike.

Conclusions? I have observed a few criteria that seem to make the difference between a so-so and super in summer program development. First is the need for the theme selection to be done by a democratic group representing both urban and rural interests. Second is the compilation of many ideas for many sources into the manual, but with careful editing and writing so the final product is cohesive and consistant in style. Third would be the selection of a strong, easily defined graphic - the star, dragon, machine - that can be expanded or limited as staff permits. Summer programs can be maintained by individuals; growth will occur with cooperation and coordination.

the library - it's for everyone!

madeleine hoss
librarian
and
john boyd
foreign language and esl instructor
and
mary ann boyd
esl instructor and multilingual program coordinator
university high school
illinois state university
normal, illinois

We are fast approaching the twenty-first century and as a people we are experiencing the exciting and scientific world of tomorrow. As educators we are aware of the technological advances that are affecting our educational system in general and the library in particular. Many diverse media and other resources are now available to benefit the different clientele who use the library.

As librarians we can play a major role in the life of the users of our centers. We have the resources to extend our services to the gifted, the handicapped, the uninterested, the bored, the dropout, as well as the limited English proficient — whether refugee, immigrant, or foreign student.

At first glance, however, it would seem that the library has little to offer this last group — the limited English proficient. We certainly believed that when we began an English acquisition program for Indochinese refugee students nine years ago in the Illinois State University Laboratory Schools. We called upon the library staff to assist us teachers in material location and development but did not immediately see that the library could be supporting our students directly. Over the years however, we have come to recognize the potential that direct access to and support from the library can mean to the students with limited English skills in our school.

Although the ensuing library component of our total multilingual program was designed specifically for our school and our unique population, it has implications for any library, both within and outside of a school setting.

How did we design a program to serve our limited English proficient students through the library? We began with a careful analysis of who our population was — both the languages and cultures from where they came and the education/reading background they possessed. Within the school setting the identification of these students was facilitated by contacts with main office and teaching staff members. However, it still involved some "digging" to discover who the students really were — for example, a Chinese student from mainland China could have a different language and certainly a different cultural background from an ethnic Chinese born and raised in Malaysia. By sharing the results of this exploration with the total staff we found we were raising the overall awareness of the cultural diversity within the school as well as establishing a base of knowledge for later use.

With this information in hand we could then begin immediately to make the library more potentially inviting to the limited English proficient students. The library shelves and picture files already had materials on the cultures represented by the students — the judicious arrangement of these around the library gave an air of familiarity to the hitherto alien environment. Moreover, the creative use of posters, book jackets, etc., had a positive impact on the total school population — both in acquainting the students with other countries and cultures and by acting as a reference point in making contacts with the foreign students in the school.

Obviously all this was just a preliminary first step. A visually inviting library and a staff aware of different cultural backgrounds are not going to be enough to make library users of limited English proficient students. We therefore turned to the second feature in our identification process — the determination of the educational background of our students. With the arrival of large numbers of Indochinese refugees this identification has had to begin with the most basic of questions — is the student literate in his/her native language? And does that language, in fact, have a written system? The implications of this for a library are staggering.

The potential to reach these students can exist on two fronts — through the native language if literacy is al-

ready present and through English. When we talked with our literate students we recognized in them a yearning to be readers again — to have access to books and magazines in a language they already know well. And in that respect, our library shelves were bare. Our unspoken message to these students was that they had to be able to read in English to read at all in our library. We three have all had the experience of being suddenly illiterate when we lived abroad — it has a devastating effect on those with a love of and a history of avid reading.

Since these students represent a certain percentage of the total school population, it was therefore not unreasonable to decide to spend a percentage of the library materials budget on books in the native languages of the students. It was relatively easy to make that decision but the process of uncovering suitable books took much longer. We relied on community bilingual resource people and the students themselves to help us in materials identification and selection. We have had native language books in the library for several years now and they are seldom to be found on the shelves — they are among the most borrowed books in the library! The acquisition of materials in the native languages of the students was, in fact, the magnet that drew these students into the library. Coming at first hesitantly and later more confidently they began to see themselves as library users.

How to build on this willingness to enter the library was our next task. We turned then to the area of English language materials and discovered that much if not all of the materials within the library were written at a reading level beyond the present proficiency of the students. Since their English as a Second Language (ESL) classes were stressing the development of the communication skills of listening and speaking, reading development during this acquisition period was by necessity tied to this oral work. Fortunately as instructors in ESL we had access to information about books that could build on our students' growing language skills — ESL readers at a low readability level with vocabulary closely matched to the communicative vocabulary of the classroom. Moreover, the content and packaging of these materials were such as to appeal to the maturity of the high school student.

Today these low level readers that we have been purchasing over the last few years are read not only by our limited English proficient students but by the native English speaking students with low reading skills as well. In placing these readers in the library we initially thought to highlight them and make them more accessible by both color-coding and plainly marking them as low level/high interest. However, this attempt to "brand" the books and by implication the books' student readers as "special needs" backfired. No native speakers would touch the books and even the limited English speaking students felt hesitant about appearing at the desk to check them out. Removing the "brand" and scattering them among the fiction titles in the library increased their circulation immediately. The librarian's role in this process becomes that of guide — pointing students in the right direction to find the books and singling out selections that might be of interest to a particular student.

Contemporary reading research is showing that the process of reading needs to be learned just once. Therefore, these literate students can make the transition from native language literacy to reading in English with comparative ease. What of those students, though, who come to us illiterate in their native tongue? As librarians and teachers at the secondary level, our duties do not usually include teaching students to read and yet we discovered that basic literacy skill development had to become a feature of our total program. The ESL readers that we were acquiring for our literate population, when carefully chosen, have also been used as a first step for the illiterate student.

For these students though the process is incredibly long and tedious. Elementary level library materials, including filmstrips, Talking Books, and reading kits, can sometimes be used to assist in this process but must be chosen with extreme care so as not to ignore the emotional needs of adolescents and their perceptions of what is appropriate for their level of maturity.

The process of bringing the limited English speaking student out of the classroom and into the library is an ongoing one. It depends for its success on the constant interaction of the librarian and the teacher and its rewards are to be found in the continued and successful independent use of the library by students for whom English is a second language.

the risks of storytelling

janice n. harrington
assistant director children's services department
urbana free library
urbana, illinois

Storytelling and story hours are the faithful workhorses of nearly all public library children's departments. Beginning with the traditional story hours to school age children that arose in the late 1890s and continuing through the development of the picture book/preschool story hours of the 1930s and 1940s and the story and film program of the 1960s, story hours and storytelling have been supported as a tool for reader's guidance and have grown to become mainstays of children's programming.[1]

The value of storytelling for libraries results from its ability to:

1. attract potential users to the library and its resources;
2. encourage reading and the circulation of library materials;
3. provide needed children's programming for the library's community;
4. preserve the world's folklore and folk traditions;
5. serve as a tool for library outreach;
6. allow the librarian-storyteller the opportunity to communicate and interact with library users on a more personal and one-to-one level;
7. enhance the professional librarian's knowledge of his or her collection because he or she is actively involved in sharing its materials; and,
8. help the library achieve its goal of being a resource for education, culture, recreation, and information.

Do these familiar tools, storytelling, and the story hour, still offer challenges? The answer is yes. Despite the fact that storytelling has become a staple of children's programming it is still "risky business."

Storytelling should not be viewed as the once a week or once a month routine where the librarian rehearses again an established repertoire of stories, songs, and poetry. It also should not be viewed as limited to the library's story hour room, to children, to Saturday mornings, or to a gifted number of librarians.

The challenging questions are: What audiences haven't been reached? What approaches haven't been explored? How can the value of storytelling as viable and valuable library service be extended?

Answers for some of these questions can be found in the literature where innovative approaches to storytelling have been reported. The Dial-A-Story program of San Francisco Public Library's Early Childhood Project is an example of the innovations that can be achieved with storytelling. This project allowed parents and preschool children to call the library to hear recorded stories, songs, and poems that were selected for children ages two through five years. This overwhelmingly successful program has served as a prototype for other libraries offering such services.[2]

Many children's departments are exploring the uses of new media and techniques. The Iowa City Public Library, as one example, cablecasts twenty story hour programs a month to its community. Judy Kelly, youth services coordinator and Hazel Westgate, children's librarian, in addition to several other staff members, present five weekly story hours, one of which is an evening bedtime story hour. Each program is cablecast, allowing patrons who are homebound to participate by watching the library's cable channel, and allowing the library to reach potential new users. Cablecasting has not had an adverse effect on the size of the live audience, which still ranges from thirty to sixty per program. The library also offers a monthly signed story hour to reach the hearing disabled.[3]

Other librarians have described their experiences in using story hours to reach new audiences, such as the physically disabled, the non-English speaking, members of ethnic communities, very young children, and adults.

The Children's Services Department of the Urbana

Free Library, Urbana, Illinois, is also striving to take risks in its programming, in its use of storytelling, and in the story hour presentations that it offers. The department serves a supportive community of 35,978 and is staffed with two full-time librarians and two librarians in half-time positions. Additionally, the department has a separate children's circulation desk with separate personnel. Another feature of the community is that there is another major public library providing children's services. The Champaign Public Library and Information Center, Champaign, Illinois, serves an adjacent community of 58,133.

One of the successful story hour and storytelling programs that the library offers is "Friday Filmfare." This program, a story hour for preschoolers, is offered every Friday morning with a primary purpose of serving local day care centers. In the Friday Filmfare series, traditional storytelling is coupled with a variety of media: film, records, live demonstrations (science experiments, crafts, etc.), group ring games, music, and physical activities.

Attendance for Friday Filmfare is generally between fifty and one hundred children and larger audiences are not unusual. Held in the library's auditorium, the program is very popular, and day care centers that wish to attend register their children two to three weeks in advance.

There are many challenges involved in offering stories and programs to preschoolers on such a large scale: (1) it can be quite difficult to capture the attention of very young children; (2) materials must be found that are new and that are of interest to preschool listeners of varying levels of sophistication; (3) rapport must be developed with each individual child so that he or she does not feel like a mere face in the crowd; and, (4) preparing for, presenting and evaluating a successful program is very time-consuming. The first three of these can be met through careful planning and cooperation. At the Urbana Free Library, each children's librarian is scheduled for only one Friday Filmfare per month so that no one librarian is overwhelmed. Descriptions of programs are recorded in a program log as a means of sharing ideas and avoiding undesirable duplication.

Some departments limit the size of their story hour audiences. Obviously, there are disadvantages to having large audiences: picture book presentations work best with small groups; it is difficult to establish individual rapport with large audiences; the physical distance between the librarian and the child may discourage active participation. There are ways of overcoming the limitations: picture book presentations can be replaced by the use of feltboards and large props; a warm-up, learning the names of as many children as possible, deliberately encouraging interaction and maintaining eye contact can help foster group rapport; the greater physical distance necessitates more motion on the part of the storyteller, a greater effort to get closer to the audience, and repetition of cues for audience participation. It is especially important to get adults in the audience, such as parents or day care supervisors, involved in participative activities, since children frequently look to such adults for behavioral cues.

Despite the limitations that larger groups are heir to, such as the difficulty of doing picture book presentations and the fact that it is harder to work individually with each child, there are benefits. Story hours can serve as a source of in-service training for day care professionals. By attending such programs, these professionals can learn about new materials or activities to use with their preschoolers. At the same time, the librarian is provided with an opportunity to meet and serve large numbers of children whose parents may not use the library, to cooperate with professionals who serve children, and to establish the library as a resource for children's programming. Although doing programs for large audiences involves more risk and may take more effort, the rewards are also larger.

Adults as well as children can benefit from storytelling programs. "Two Headed Storytelling for One Headed Parents and Their One Headed Kids," a program developed at the Urbana Free Library, involved two simultaneous story hours, one for children and one for their parents. Reactions from the parents indicate that they enjoyed the story hours just as much as their children did.[4]

Many libraries are experimenting with story hours and storytelling for the very young child. The Urbana Children's Services Department, for instance, has presented a series of story hours for the two-year-old child. Shorter attention spans and limited vocabulary development necessitate a shorter program than is offered for the three to five-year-old child: stories for two-year-olds involve a time span of twenty minutes, a slower pace, and lots of repetition, and a larger portion of programming time is spent preparing each child to participate and to feel comfortable in a group situation.

Storytelling and story hours have not been limited to traditional folktales or fiction. In celebration of Rosa Park's birthday, the Children's Services Department offered a program to school age children in which biographical information was used to construct original stories for the lives of Rosa Parks and several other prominent women. As a result of this program it was discovered that factual information can be a resource for storytellers and that nontraditional story hours which are meant to be informative can be enjoyable for children.

The Urbana Free Library Children's Services Department has striven to integrate storytelling into all of its

programming. A craft workshop may begin with a story, and a library tour may include a story. In addition to library story hours and other storytelling programs, special emphasis has also been placed on using storytelling as a tool for outreach as a means of providing service to the community outside of the library itself. The Children's Services Department has particularly tried to reach the school-aged child. In visits to the Urbana Public Schools, the librarians have presented book talks and stories for children in kindergarten through seventh grade. This has had a dynamic impact on library services in several ways: (1) circulation of the works used for book talks and stories has increased; (2) students who have had contact with their public library more and are more willing to approach these "familiar faces" when they have information and reading needs; (3) understanding of what storytelling is and that it is not just for little children has been improved.

Storytelling can also be used as part of a library's outreach activities to encourage specific groups to make more use of the library. The presentation of a token program or story hour aimed at members of a particular ethnic or cultural group, however, will not by itself be interpreted by that group as a sincere effort on the part of the library. Outreach requires the establishment of good lines of communication between the library and the community it wishes to serve and an integrated long-term programatic effort. By sending the librarian-storyteller outside of the library to build interpersonal contacts with community members, the library can afford itself an opportunity and a means to promote its services, attract nonusers, and build the necessary lines of communication. Storytelling outside the library is inherently more expensive than storytelling inside the library, but the added expense can be offset by increased use of the library and an improved community profile.

An important but frequently overlooked part of any storytelling program is evaluation of the program. Evaluation for story hours and storytelling can take several forms both formal and informal. Individual librarians have adopted methods of evaluation that they find meaningful and useful.

1. Any storyteller soon learns to assess audience reaction while the story is being told. Cues such as facial expressions, laughter, and audience participation allow the storyteller to judge how well the story is being received, but may be insufficient for judging the impact of an entire program.
2. Informal personal dialogues with parents and children immediately after the program provide some evaluative information. However, time for such dialogues is usually limited, and audience members' responses may be affected by their being "put on the spot" in this manner.
3. Another approach that may be useful is a telephone interview at a later date. This provides the parent or child with time to absorb the content of the story hour or program. Telephone interviewing is time-consuming, and probably would not be very useful with very young children.
4. With older children and adults a pencil and paper questionnaire can be used. With younger children it is possible to use a modified questionnaire, but individual assistance may be needed. Questionnaires must be kept short and simple, and persuading either children or adults to complete a questionnaire may require extra efforts.
5. Peer evaluation by other librarian-storytellers may also be useful. This person may be able to observe audience reactions, may be somewhat more objective than the storyteller, and may be able to provide specific suggestions for improvement.
6. The best evaluation may involve a number of these approaches used together.

Evaluation should be a critical part of any program. It allows the children's librarian to verify a program's value, to assess the program's impact upon those who attend and upon the library, and to justify budget allocations, and can be used as a tool for professional growth. Evaluative instruments can be used to answer questions such as: What am I doing well? What needs improvement? Did this experiment work? These questions cannot be answered without the establishment of specific criteria for evaluation. None of the methods of evaluation described above will be useful unless the desired results are carefully enumerated beforehand. The starting point for evaluation is setting specific goals and objectives for each program. It may be useful to make these statements of objectives available to parents, teachers, etc., so that they will understand the program's purpose. Knowing the program's objectives will help these people assist in the evaluation of the program and to be more active participants.

Ultimately, the purpose of evaluation is to improve performance. By learning what works well or doesn't work, it is possible to develop better story hours and storytelling programs. The results of evaluation are the raw material for future planning decisions. Additionally, evaluation activities establish for library patrons the expectation that services should be evaluated and the sense that their input has an impact on library planning.

Storytelling can be a very risky business. At the most immediate level, the individual librarian-storyteller risks the disappointment of failing to bridge the gap between

storyteller and listener. Because high quality programming requires a great deal of time and energy for preparation and presentation, the librarian-storyteller faces difficulty in balancing tasks and may be forced to spend a great deal of time outside working hours in library or storytelling activities. This can lead to exhaustion and loss of job satisfaction. The use of new materials and methods and the pursuit of expanded audiences in varied settings increase the demands on the librarian-storyteller's time and the library's resources, and the risk of failure is therefore increased also.

The most important question may be that of whether storytelling is viable in an era of electronic media, mass communication, information explosion, and limited resources. Lancaster has described a future of electronic library services in which the traditional role of the library as an institution may wither away.[5] Ballard espouses the point of view that the purpose of the library is to circulate books, and that programming is an unnecessary burden on library budgets.[6]

If the survival of libraries is dependent upon the ability to adopt and adapt new communication technologies, willingness to expand beyond library walls, and redefine the role and nature of the library, the same factors may determine whether storytelling — one of the oldest means of communication — will survive in the "new library." The risks of storytelling can be reduced and the future of storytelling made more certain through the following achievements:

1. Librarian-storytellers must adapt new communications media such as cablecasting, radio, television, dial-a-stories, and video tape to meet the demands of new and larger audiences.
2. The use of storytelling must be expanded both within the library and as a means of reaching portions of the community not previously served.
3. Storytelling and story hours should be redefined, removing arbitrary limitations on the size and composition of audiences.
4. The preservation and presentation of folklore and oral traditions is a legitimate and valuable service in and of itself, regardless of the effect of storytelling on circulation or other library services. The library is a cultural as well as an informational institution, and storytelling should be recognized and encouraged for its own sake.
5. The impact of storytelling must be evaluated and documented, and such documentation presented to library administrators and the public as a means of encouraging support for storytelling activities.

Ultimately, every library activity — including storytelling — is an experiment and carries some risk of failure. It is only through recognizing the risk and meeting it directly that storytelling can be maintained and encouraged as a viable library activity.

Footnotes

1. Jeanne B. Hardendorff, "Storytelling and the Story Hour," *Library Trends* 12 (July 1963): 56.
2. Linda J. Geistlinger, "Dial-a-Story," in *Start Early For an Early Start*, ed. Ferne Johnson (Chicago: American Library Association, 1976), p. 105.
3. Interview with Judy Kelly, Youth Services Coordinator, Iowa City Public Library, Iowa City, Iowa, May 1, 1984.
4. This program was developed and coordinated by Ann Keehner, a University of Illinois practicum student.
5. F. Wilfred Lancaster, "Whither Libraries? Or, Wither Libraries," *College and Research Libraries* 39 (September 1978): 345-357.
6. Thomas Ballard, "Programming in Public Libraries: A Dissenting Viewpoint," *Wilson Library Bulletin* 55 (February 1981): 413-418.

two times two

jo k. potter
children's librarian
alpha park public library district
bartonville, illinois

The "Terrible Twos" is a tired epithet often used when talking and thinking about two-year-olds. They seem to be either willful or shy; they are either demanding their own way or clinging to their mothers' skirts. I thought in these terms, too. But persisting was the fond memory of reading to my own two-year-old daughters. I also knew that there were many wonderful books for this age group. How could the library deal with such creatures in a group setting? Could they be led to the land of literature in an organized way? Would it be a good experience for them and for me? I sought advice from libraries already involved in programming for two-year-olds.

The Gail Borden Public Library in Elgin, Illinois, furnished me with many good ideas. In the fall of 1981 I began my first two-year-old story hour.

Story hours for two-year-olds are important. Story hours are the first formal introduction to literature. Children begin a library habit. They provide socialization with other children and a group experience. They furnish a reason for an adult/child outing. There are not many competing activities for children this age; preschools and nursery schools usually exclude two-year-olds. Often there is still a parent at home who can bring the child to library programs. Two-year-olds belong in the library and in a story hour.

Parents are an important part of the two-year-old story hour at Alpha Park Library. I ask that an adult accompany children in these story hours. This adult is most often a mother, but sometimes a father, grandparent, neighbor, or a babysitter. The response from the adults is gratifying. They love to be in the room with their children. They like to watch their children interact with the story and with other children. They enjoy knowing what goes on in the story hour room. It is an excellent opportunity to educate parents about children's books. They can become familiar with the range of literature for that age group. They can learn finger plays, songs, and poems to use on their own. Parents can profit from the experience as well as the children.

A two-year-old story hour does not need a big staff, a perfect setting, or a large budget to succeed. The situation at Alpha Park Library is far from ideal. Our facilities are old and crowded. The story hour area is small (8' x 16'), but it is carpeted and can be closed off from the rest of the library. The children and parents sit on the floor. Occasionally a grandmother requests a chair and we fit it in. I am a part-time children's librarian. My access to secretarial and assistant time is limited. Most of what I do, I must do myself. I have pared down the story hours to essentials. I do not have time to prepare many handouts. For each six-week session I give to each child one list of the books and finger plays used. I do not include crafts in my story hours. I feel my expertise is with picture books and stories. I can testify that story hours can be done using only books, stories, finger plays, songs, and filmstrips. By varying the activities and providing up-and-down times, very young children can stay reasonably quiet for short time periods. I am explaining this to encourage you to start with two-year-olds even if you feel you cannot do it as "professionally" as you would like. Whatever you do will be appreciated by the children and their parents.

A few details of organization follow. I have three sessions each year — one in the fall, one in the late winter, and one in the spring. Each session runs for six weeks. There is one twenty-minute story hour per week. I alternate sessions between two weekdays to give a wider accessibility to our patrons. I have the story hours in the morning to accommodate two-year-olds' nap times and to catch them at their best behavior. I require no advance registration and have not limited the size of the group. So far it has been self-limiting at an average of twelve children plus their parents and siblings. Babies and older preschoolers often come in with the two-year-old and the adult. We have not turned any away. The parents have not complained about crowding and seem to understand. We do restrict the story hour to patrons of our library district and require each two-year-old to have her/his own library card. We register children immediately before the story hour and give them name tags to wear during the session. I have an assistant who helps with the registration. Since there is an adult for each two-year-old, I do not have a library assistant during the story hour.

Structure and routine work well for me and for the children. The two-year-olds and the adults sit together in a circle on the floor of the story hour room. At the beginning of the story hour a hand-held puppet named Alphie the Elephant greets and offers his hand to each two-year-old. Next, each child is asked to stand before her/his adult and do and say an opening exercise called "Touch Your Head, 1, 2, 3."(*Rhymes and Rhythms* [Elgin, IL: Gail Borden Public Library].) At this point I often highlight a section of children's books or other media for the adult; I take no more than two minutes for this. Then I invite all the children to leave the adults and come to sit before me. We do "Open and Shut Them." (Children's Community Service Department, *Ring a Ring O'Roses* [Flint, MI: Flint Public Library].) The picture books follow, interspersed liberally with songs and finger plays. The closing activity is the giving of a book to check out to each child.

Earlier this year I taped one of the story hours and a transcript of part of the twenty minutes follows:

JO:	Here's Alphie, boys and girls.
ALPHIE:	Hi, how are you, Jason? Want to shake my hand? I'm glad you could come. I understand you've been in school. (Jason is a three-year-old visitor.)
JASON:	Yes.
ALPHIE:	What is the name of your school?
JASON:	Limestone. We have vacation.
ALPHIE:	You're on vacation? How nice you could come. Is Jessica your sister?
JASON:	Yes.
ALPHIE:	Hi, Jessica. I know you. How are you today?
JESSICA:	Fine.
ALPHIE:	Oh, good. Would you shake my hand today, Jessica? (Jessica has been very shy in weeks past.)

JESSICA: No!
ALPHIE: I wish you would. Jason shook my hand. I'm happy you brought your brother today.
JESSICA: I have new shoes.
ALPHIE: I see you have pretty black shoes.
TERRY: I have green shoes.
ALPHIE: Yes, you do, Terry. Will you shake my hand?
TERRY: How do you do?
ALPHIE: I'm fine, Terry. I'm glad you could come today, etc. It's time for Alphie to say good-bye. See you next week.
CHILDREN: Bye-bye.

(At this point I explained to the adults the kinds of concept books we have at our library and how we have them marked. I will give a concept — counting, alphabet, size, and shapes — book to each child.)

JO: Children, do you know who will come this Sunday?
JASON: The Easter bunny will come.
JO: Yes, it will be Easter and the bunny will come.
CHILDREN: Easter bunny!
JO: Perhaps the Easter bunny will bring you a basket like this one. (I have brought a basket filled with candy Easter eggs.) Will you get to color some Easter eggs?
SUZANNE: Me, color.
JO: What is your favorite color, Suzanne?
SUZANNE: Brown.
OTHER CHILDREN: Brown. Blue. Black.
DEREK: I've got a kitty cat.
JO: Yes, you have a kitty on your name tag, Derek. Today when you leave story hour each of you may choose an egg from this basket to take home. Now it is time to stand up and do and say "Touch Your Head, 1, 2, 3." Jessica, can you stand up high? Everyone may now come up here and sit by me. I've got some books to show you. Jason, you come, too. Mothers, if your children don't want to come, don't force them. They'll leave you when they are ready. Sit over here, Derek, and we'll do "Open and Shut Them." Today we will see two books about chickens. At Easter there are always pictures of baby chickens and we have two stories about little chickens. The first is a book called *Chicken Little, Count-To-Ten.* (Margaret Friskey [Chicago: Watertower, 1946].) Sit over here, Derek, (Derek likes to wander) and look at the pictures.

(I share the book with them, counting and naming the animals little chicken encounters on his search for water to drink. The children enter into the telling as they recognize the animals.) We will do this finger play called "Chick Ways" (*Ring a Ring O'Roses*). It tells about the ways a chick eats and drinks.

JO: Our last story today is called *The Chicken Book* (Garth Williams. [Delacorte, c1970].) Chickens like to eat different things. They like corn, bugs, worms, and even stones.

(I show the book. There are many ways the children help to tell the story. They look for the food with the chicken. We finish with the finger play "Ten Fluffy Chickens" (*Ring a Ring O'Roses.*) As usual on this day I gave each child a book at the close of the story hour. Children usually take the books to the circulation desk by themselves and have them checked out.)

I keep a diary of story hour books, finger plays, and themes. I include impressions of the story hour — what went well and what I will not repeat. I want to share my diary of late winter 1984 with you.

Story Hour Diary

January 24 - Clothing Theme

Books

Holzenthaler, Jean. *My Hands Can.* Dutton, c1978.

There are big, full-page pictures of hands helping to dress, helping parents and pets, and hands hurting.

Wolde, Gunilla. *Tommy Goes Out.* Boston: Houghton, c1969.

Tommy tries to dress himself in warm clothes. He gets things on wrong and in the wrong order.

On this first day of the six-week session there were many new children and a few old ones. Most of the children came up to me to listen to the stories. Several stayed with their mothers. I urged the mothers not to compare their children with the others. Some of the twos are nearly three-years-old; they are adventurous. Some of them are barely two. It makes a difference. The children identify with Tommy as he gets dressed. They can feel superior as they see the mistakes he makes.

January 31 - Family Theme

Books

Lenski, Lois. *Papa Small.* Walck, 1951.

Papa, Mama, and the three small Smalls go through a week doing their chores.

Finger Play

"Finger Family" from Children's Community Service Department, *Ring a Ring O'Roses*. Flint Public Library.

Today I talked to the parents about the importance of nursery rhymes as beginning literature — sounds, rhyme, rhythm. I presented a number of books from the 398.8s and encouraged parents to check them out and to buy an anthology for home. The children were very responsive and gregarious — remarkable for only after one week. *Papa Small* was good for them. The pictures are just right. They can identify with the home and chores. I explained to the adults that the book showed very traditional roles (except Papa cooking and helping at home) and a very traditional, white, American family. I told them that the library had other books with nontraditional families portrayed.

February 1 - New Friends Theme

Books

Breinburg, Petronella. *Shawn Goes to School*. New York: Crowell, c1973.

Shawn cries when he goes to nursery school for the first time.

Wolde, Gunilla. *This is Betsy*. New York: Random, c1975.

She likes to be good, but is sometimes contrary.

Song

"Mary Had a Little Lamb."

Fathers, grandmothers, and a friend of an adult came in with the children. Adults do love to watch their children in group situations. They are excluded from so many things that it is fun to allow them into these programs. The book *Shawn Goes to School* has a marvelous picture of a little boy crying. His mouth is wide open and the children can almost hear the sound he is making. I have them imitate Shawn's cry and then, at the end, his "teeny weeny smile." I love this book. I couldn't do without Betsy either. These are two new friends I hope the children get to know soon. I had the children sing "Mary Had a Little Lamb" and clap their hands to the rhythm.

February 8 - Trip Theme

Book

Burningham, John. *Mr. Gumpy's Outing*. New York: Holt, c1970.

The boat overturns when the animals and children begin to squabble.

Filmstrip

Crews, Donald. *Freight Train*. Educational Enrichment Materials, c1980.

Donald Crews' book is shown in high speed color for five minutes.

Song

"Row, Row, Row Your Boat."

We had wall to wall children and adults today. I had to watch where I stepped as I made my way around the room, greeting each child. I tried a filmstrip with this group for the first time. The children were entranced — must be the TV connection. The Burningham book with its use of marvelously varied verbs is a treasure. I showed the adults some of our collection of books and records of children's songs and lullabies.

February 15 - Drawing Theme

Books

Asch, Frank. *Monkey Face*. New York: Parents, c1977.

Monkey gets help from all his freinds as he makes a picture of his mother.

Lionni, Leo. *Let's Make Rabbits*. New York: Pantheon, c1982.

Rabbits are created with pencil and scissors.

Finger Plays

"Little Bunny" and "Five Little Monkeys."

Children's Librarians Unit/Regional Library Advisory Council. *Going on a Fingerplay Hunt*. Wheeling, IL: North Suburban Library System, 1977.

The children participated in the finger plays more this week. They love the hopping and twinking of the little bunny and the rhythm of "Five Little Monkeys." I pointed out to the adults the books we have on activities they can do with young children, including crafts, toys, and early learning experiences.

February 28 - Animal Theme

Books

Munari, Bruno. *Bruno Munari's Zoo*. Cleveland: World, c1963.

Zoo animals and poetic captions combine in this big, colorful book.

Martin, Bill. *Brown Bear, Brown Bear, What Do You See?* New York: Holt, C1983.

Animals, color, and repetition are featured.

Keats, Ezra Jack. *The Snowy Day*. New York: Viking, c1962.

Peter experiences the joys and sorrows of a snowy day.

Finger Play

"Elephant" from *Ring a Ring O'Roses*.

A blizzard hit today and I had only four brave children who came. I found *The Snowy Day* on the shelf and added it to the books. The two-year-olds loved it as much as the older ones do. Munari's book is a delight to show to children. The iridiance of the snake is beauti-

ful and the word "infinite" as applied to the birds is a lesson in higher mathematics. For the adults I highlighted our collection of books about children's books — bibliographies of good books for young children and inspirational books about reading to children. The four children felt quite at home on this, the last week in the winter session. They all gathered about me for the stories and all but one participated in the "Elephant." It was a good session and I was sorry to see it end.

Twos are not terrible. Two Times Two in your library will multiply your service to children and will bring many personal rewards to you, the leader. I urge you to try working with twos; they are terrific.

Some Recent Publications About Books and Story Hours for Young Children

Association for Library Service to Children. *Programming for Very Young Children.* Chicago: American Library Association, 1980.

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Bryant, Pat. *Books for Two-Year-Olds.* Madison, WI: Cooperative Children's Book Center, 1978.

Children's Services Round Table. *You Two! Two-Year-Olds and the Library.* Columbia, Missouri: Missouri Library Association, n.d.

Greene, Ellin. "Early Childhood Centers Three Models." *School Library Journal* (February 1984): 21-27.

Hearne, Betsy. "Books for Babies." *Parents* 58 (August 1983): 126.

Jordan, Anne Devereaux, and Mercier, Jean. "Baby Lit." *Publishers Weekly* 225 (April 20, 1984): 29-31.

Loch-Wouters, Marge. "Tough Books." *School Library Journal* 29 (March 1983): 120-121.

Self, Frank. *Materials for Adults To Use with Children from Birth to Three; A Selected Resource List.* Farmington, CT: Farmington Public Library, 1982.

Young, Diana, ed. "Service to Children." *Public Libraries* (Fall 1983): 111-113.

toddler/parent story times

jane campagna
reference and youth services consultant
river bend library system
coal valley, illinois
and
mary madsen
children's librarian
bettendorf public library
and information center
bettendorf, iowa

"Miss Mawee (Mary), Miss Mawee," fourteen young voices chimed, "I want to say something."

"Children, children, quiet down. It's time to play a game. A fun game, just for you," was Miss Mary's response as her story time was off and running. Ten to thirty-six-month-old boys and girls followed her with their eyes and minds entering the world of books, records, flannel board stories, and story time magic that libraries have to share with all children. This is the world that Jane Campagna's son, John, joyfully entered into when he participated in the toddler/parent story times at the Bettendorf (IA) Public Library. And it is also the world that she had the delight, frustration, and challenge of sharing with toddlers on twelve separate occasions at her local public library in Davenport, IA.

Toddler/parent story times are somewhat new in public library services to children. This is a more or less structured time when parents join their toddlers in having books read to them and in learning finger plays, songs, and games. There are several advantages to holding toddler/parent story times in libraries. They can provide preparation for preschool story times by giving toddlers an idea of what to expect, but with the comforting presence of a parent or grandparent. They can help condition toddlers to sit relatively still for a short period of time in a group of other children. Toddler/parent story times can help a young child develop a very positive feeling about coming to the library and participating in various library activities. They familiarize parents with the library's resources and services, especially those for young children. They provide a way for the children's librarians and other library staff to become better acquainted with the parents in the community. And last but certainly not least, these story times encourage toddlers and parents to share good books together and to develop further the bond that sharing can nurture.

Of course, even with these impressive advantages there are accompanying disadvantages. The Bettendorf Public Library found that several mothers were most upset when they were too late to register their toddlers for a session. They were afraid that their toddlers would experience a social stigma and be culturally disadvantaged for years. Another problem is the difficulty of finding appropriate materials for children that young. Fortunately, more decent toddler books are being published. But it is still difficult to find enough good material for a four or five-week series. Finding the preparation time for a toddler/parent story time series may also be hard. The first time a person gives such a series, it can be time-consuming to plan and prepare a story time or group of story times. Along with the preparation concerns are individual or personal feelings of incompetence and being unqualified or uncomfortable. Even if you have given preschool story times ad nauseum, you still may feel very wary of trying a story time with fifteen two-year-olds and their mothers. Another disadvantage can be that of demand. Most communities have relatively few programs for children under three. However, many mothers of toddlers are looking for activities for them. When a library starts a toddler/parent story time and meets this need, it may be very difficult to quit giving them later. Also, if a library is having problems meeting the demand for preschool programs, should it give a toddler/parent story time? The final disadvantage I'll mention is that of parents who drop off their children, but won't stay. They seem to feel that this should be their time away from Johnny or Susie instead of realizing that it is a fantastic opportunity to share a growth experience with their children, and to learn more about activities to do with them and about the library.

Needless to say, many people, including the authors, feel that the advantages of providing a toddler/parent story time far outweigh the disadvantages. However, as already mentioned, much preparation must be done for it to be successful. First of all, the children's librarian needs to do some sort of assessment regarding the needs of the community for programming for children and how toddler/parent story times fit into this. After it is determined to provide this service, the storyteller should set her/his own purpose, goals, and objectives. For example, is this being offered because a few mothers requested it, or to increase circulation, or to provide an alternative program for really young children who have attended the regular preschool story times?

There are at least eight more items to be considered in planning.

1. Length of program. The attention span of most toddlers won't stretch more than twenty-five minutes, if that long. However, if a simple craft is made, you would want to allocate time for it.
2. Will it be part of a series or a one-time shot? If part of a series, how long will that be?
3. Audience age? Will you include all children up to age three? Or will you limit it, for example, to twenty-four to thirty-six-month olds?
4. Days and times — weekdays, Saturdays, mornings, afternoons, evenings?
5. Use of puppets or puppet mascot? I found a panda puppet very useful. He had a quiet personality and let the children know when the story time started and ended, and what the theme of the day was. The children fell in love with him.
6. Registration and name tags? Part of this depends upon whether or not you register children for other story times or activities. If you have name tags, it helps greatly to have preregistration. Name tags are a good way to help toddlers feel important and part of the group. The older children begin to recognize names and letters. They also help you to learn the children's names. However, they should be made of durable material or new ones should be made for each story time. Some children can be afraid of name tags. Also, name tags for parents, the storyteller, and puppet participants should be considered.
7. Publicity — word of mouth, in-house flyers, newspaper, radio? If you anticipate a big response, you might consider limiting your advertising to word of mouth and in-house flyers.
8. Handouts for parents? As a preprogram handout, you might want to give flyers describing the program and its goals. Also, a list of toddler books the library owns or can get through reciprocal borrowing or interlibrary loan would be helpful to parents. They also appreciate listings of the books and activities included in each story time.

As has been mentioned, planning the ingredients of each story time session can be quite challenging. Following are two sample programs, the first one prepared by Mary Madsen and the second one by Jane Campagna:

Theme: Playing

1. Beginning Song: "My Friends."
   My friends are happily smiling, smiling, smiling.
   My friends are happily smiling and I will smile at them.
   (Substitute smiling with waving, clapping, tapping, etc.)

2. Beginning Finger Play: Two Little Houses.
   Two little houses across the street (hold up fists).
   Open the doors and ten friends meet (open fists).
   How do you do and how do you do? (bow fingers to each other).
   With everyone happy in ... weather?
   It's off to the library, ten friends together. (Move fingers behind body.)
3. Finger Play: If.
   If your fingers wiggle (Wiggle fingers).
   Cross them one by one (Begin to fold hands).
   Until they hug each other (Fold hand together).
   It really is quite fun! (Drop them in your lap).
4. Story: *Watch Out! Word Bird* Jane Moncure. (Children's Press).
5. Finger Play with finger puppets: Two Little Blackbirds.
   Two little Blackbirds sitting on a hill
   One named Jack
   The other named Jill
   Fly away Jack, fly away Jill
   Come back Jack, come back Jill.
6. Flannel board activity: Taking a Bath. (Utilize pictures of items you might have while taking a bath.)
7. Finger Play: My Hands Upon My Head.
   My hands upon my head I'll place.
   Upon my shoulders, on my face.
   At my waist and by my side.
   And then behind me they will hide.
   Then I will reach them way up high.
   Let my fingers fly, fly, fly.
   Then clap, clap, clap and one, two, three.
   Just see how quiet they can be.
8. Puppet Activity: Petunia Goose Shows Off Her Toys. (Include various types of things to play with.)
9. Finger Play: I Have Ten Little Fingers. (Suit actions to words.)
   I have ten little fingers, they all belong to me.
   They can do a lot of things, do you want to see?
   I can shut them up tight, I can open them wide.
   I can clap them together. I can make them hide.
   I can stretch them up high. I can put them down low.
   I can fold them together and hold them just so.
10. Story: *I Can Build a House*. Shiego Watanabe (Philomel, 1983).
11. Ending Poem: Goodbye. (Suit actions to words.)
    My hands say goodbye with a clap, clap, clap.
    My feet say goodbye with a tap, tap, tap.
    Clap, clap, clap. Tap, tap, tap.
    Wiggle my fingers and wave goodbye.

Theme: Trains

1. Welcome and introduction of theme by Panda puppet.
2. Activity: "Clickety clack." (From *Kidstuff* magazine. Vol. 1, no. 5, p. 5).
   Clickety clack, clickety clack.
   Back and forth,
   Forth and back.
   The wheels are singing on the railroad track
   Clickety, clickety, clickety clack.
3. Story: *The Little Red Caboose* by Marian Potter (Golden, 1953).
4. Flannel board poem: "The Train." (From *Story Programs: A Source Book of Materials* by Carolyn Sue Peterson. Scarecrow, 1980. pp. 33-38).
5. Song: "Big Black Train." (From *Kidstuff* magazine. Vol. 1, no. 5, p. 6).
   Big black train
   Big black train
   Going up the mountain
   Big black train
   Big black train
   Going down again.
6. Story: *Freight Train* by Donald Crews (Greenwillow, 1978).
7. Finger Play: "The Engineer." (From *Resources for Creative Teaching in Early Childhood Education* by Bonnie Mack Fleming, Harcourt, 1977. p. 482).
   I ride in the engine.
   The whistle I blow
   I do all the things
   That will make the train go.
   Whoo! Whoo! Goes the whistle
   Clickety-clack go the wheels
   I'm the chief engineer
   'Til I'm called for meals.

It is obvious that the pace of the first sample is much faster than that of the second. Mary keeps her toddler/parent story times moving very quickly so that she will not loose the attention of the children. She has found that it is best for her not to allow too much verbal interaction between herself and the toddlers or they might easily get off track. On the other hand Jane's pace is slower. She feels that the verbal interaction is important and she encourages it. The important thing is that the storyteller uses a pace that is the most comfortable to him/herself. However, both of us feel that it is extremely helpful to use as many simple finger plays, songs, and

action games that fit your theme and time allotment. Another hint for keeping the toddler's interest is to use lots of visuals; flannel board stories, puppets, realia, pictures, etc.

As a librarian who has given toddler/parent story times and as a parent who has taken her child to them, Jane feels that they can be quite a benefit to parents and to the library. By giving the story times, she has learned a lot about the youngest patrons of the library and their needs. She has had fun sharing stories and activities with the children and their parents. She has also seen the joy in John's eyes as he ran into story time delighted to be there and to learn, even if he didn't say a word or try to join in the finger plays. Indeed, as he grows older, he probably won't remember the toddler/parent story times he attended, but his earliest impressions of the public library will be ones of fun and happiness and learning. He has a good foundation for future use of the library and is developing a desire to visit the library often. John is living proof of the value of toddler/parent story times. But he isn't the only one. There are many children like him. Isn't this what children's programming in general, and toddler/parent story times in particular, are all about?

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toddler/parent story time: positive beginnings

carol elbert
young people's librarian
ames public library
ames, iowa

Parents of very young children are often eager to start their little ones on a path of loving books and using libraries. At the same time they may be anxious about their children's behavior in the library and afraid of possible damage to library materials. As a children's librarian and a parent, I share those concerns. After all, it's best not to underestimate the potential of an energetic two-year-old with a passion for pulling out books, puzzles, puppets, tapes, records, wastepaper, pins from bulletin boards, and leaves from plants. If this child has a bad cold, a handful of crackers, and a crayon in his pocket, the possibilities multiply.

Parents deserve all the help we as librarians can offer, and children certainly merit all the patience and sensitivity we can manage. While keeping our expectations realistic, we do want to help children learn appropriate behavior. Offering special story times geared to very young children is one way to help meet these needs.

"Toddler Parent Story Time" is a twenty-minute program of finger plays, stories, songs, puppets, films, and filmstrips. Parents stay with their children to share the fun and to help provide the security young children need for early library experiences. I plan these programs with two-year-olds in mind, but all ages are welcome. A family may bring an older or a younger child. It is helpful to accept the idea from the beginning that not all children will participate, that some may wander around the room, that there may be crying at times. The child who sits with her thumb in her mouth, stubbornly resisting her mother's coaxing to sing "The Eency Weency Spider" or to clap her hands "like me," may later surprise her family by repeating the whole finger play at home or by accurately retelling the story to her teddy bear.

Finger plays are an important element in a story time for young children. As an opening, a finger play can be very effective to help settle the children, focus their attention, help them feel part of the group. As a transition between stories, finger plays offer a chance to stretch and wiggle and then to sit quietly again. For an opening try "Clap Your Hands" and when the children are all squirming, it's time for "Hands on Shoulders" (see Grayson's *Let's Do Fingerplays*).

Some finger plays lend themselves to finger puppets. For example, with "Five little jack-o'-lanterns sitting on a gate" (Grayson) I use simple orange felt pieces made to slip on my fingers. If it is possible to provide a handout of finger plays, many parents will be grateful.

In selecting picture books for toddlers, I look for large clear pictures and short texts. A story which is perfect to share with a child on your lap may not be a good choice for a group. Generally I find that three or four minutes is long enough for one story, and shorter may be even better. Picture books we've found to be successful with toddlers include *Hamilton Duck, Mr. Gumpy's Outing, The Golden Egg Book, Who Said Meow?,* and *Where's Spot?*

When attention spans are short, variety helps hold interest. In each story time I try to include some activities in addition to picture books. Flannel board stories are fun for preschoolers. *How Do I Put It On?* works well with flannel board pieces cut from felt. The children enjoy seeing Bear trying his pants on his head and his shoes on his ears. Other flannel board favorites include *The Great Big Enormous Turnip, Harriet Goes to the Circus, The Box with Red Wheels, Ask Mr. Bear,* and *Who Took the Farmer's Hat?*

Puppets have great appeal. In a program for toddlers, storytelling with hand puppets can be done with or without a lap stage. An advantage here is that, rather than being hidden behind a stage, the storyteller can see and be seen by the children.

A simple lap stage can be made from a cardboard box approximately seven inches deep with the top open. A covering of black velour fabric helps keep the box from sliding off my lap. Simple paper props with snap clothespins glued to the back can be clipped to the front edge. Puppets not in use are out of sight in the box. A variety of stages and storytelling aprons are described in *Puppetry in Early Childhood Education* by Nancy Renfro and Tamara Hunt.

A favorite story for telling with a puppet is *The Very Hungry Caterpillar.* The puppet is based on an idea in *A Puppet Corner in Every Library* by Nancy Renfro. A caterpillar is made using two different tube knee socks, a plain one for the cocoon and a patterned one for the

caterpillar. The plain sock is placed inside the decorative one and stitched together at the cuff ends. The toe end is tucked in for a mouth and wiggle eyes are added. A colorful butterfly is made of felt with some interfacing for stiffness and an elastic loop stitched to the center back. Before the children arrive, the butterfly is folded and tucked into the toe end of the sock caterpillar. As I put the puppet on my hand, I slip my middle finger through the elastic loop on the butterfly hidden inside. My fingers are left free inside to make the caterpillar's mouth move. At the appropriate point in the story, the sock is gradually turned inside out to form a cocoon. Finally the cocoon is pulled off to reveal the butterfly, held on my hand by the elastic loop. It's like magic! The children's eyes grow big and the older ones say, "How did you do that?"

Films and filmstrips are popular with preschoolers and can add a new dimension with music, sound effects, and animation. Good films based on picture books include *Rosie's Walk, The Snowy Day, Changes, Changes,* and *The Circus Baby.*

In planning a toddler story time, I may choose a theme such as rabbits, winter, or birthdays, or I may focus on new books or old favorites. The finger plays will include some to quiet the group and some stand-up-and-stretch action verses. In addition to sharing two or three picture books, I usually include at least one story using either puppets or a flannel board and finish with a film or filmstrip. Here is a sample program with a theme of farm animals.

Introduction: "Make a noise like a rooster." (See *Rainbows and Ice Cream: Storytimes About Things Kids Like.*)
Book: *Good Morning, Chick.*
Finger play: "Five little ducks went in for a swim." (See *Let's Do Fingerplays.*)
Book: *The Chick and the Duckling.*
Finger play: "Hands on shoulders." (See *Let's Do Fingerplays.*)
Flannel board story: *The Box with Red Wheels.*
Finger play: "Clap your hands." (See *Let's Do Fingerplays.*)
Film: *Rosie's Walk.*

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toddlers like story time, too

lynn heitman
young people's librarian
wauconda township library
wauconda, illinois

Toddler story time has been offered by our library for two years now and has proved to be very popular. The age group served is eighteen to thirty-six months. A parent is required to remain and to work with each child on a one-to-one basis. Story time for toddlers must be scheduled in the morning when the children are rested and fresh, and to avoid conflict with their early lunches and afternoon naps. The length of the program is kept to a brief twenty minutes to avoid overdoing a good thing and ending up with cranky kids.

The program format follows a set pattern of a story with a dramatic activity, a craft, and a film. These three parts are kept short, about five to seven minutes each, and are always presented in the same sequence, since young children like to know what to expect and prefer order in their lives.

Toddler story time is offered weekly right along with regular story times. A week is a long time to a very young child, and any longer time between sessions would make it all the more difficult for the child to recall what is expected in the way of behavior and what he or she can expect in the program.

Problems are ever with us and toddler story time presents its own variety. First is noise. Babies of one and a half to three years of age have absolutely no concept of "a library is a quiet place." Our library does not open until twelve noon, presenting a perfect time for toddler story time at 11:30, before we officially open and disturbing no one.

Short attention spans, endemic to the species toddler, are the reason for the brief programs composed of the three even briefer segments. After trying to sit quietly for the story, a dramatic poem or finger play is acted out, providing an opportunity to move about. The craft, which is extremely simple and quick, also permits movement and talking. The reason that a craft is always included is that such young children love a tangible object to remind them of their library visit. It stimulates discussion at home to reinforce the learning which hopefully has taken place.

Mothers often must bring older and younger siblings if the toddler is to attend. The older ones are generally no older than kindergarten age and can participate along with the tots. Some quite mature ones are able to take books into the adult room and remain quietly in that area.

An amazing number of toddlers eighteen to thirty-six months of age have younger siblings. For these we have provided a play pen and safe infant toys, which are kept extra clean. Alas, in spite of the best laid plans, the programmer often has had the pleasure of holding a precious bundle while mom helps the toddler with his or her craft.

As all story time programmers know, proud mothers will try to persuade us to accept their very bright but too young child. The youngest we ever had slip by us was a good-sized fourteen-month-old boy. His mother could see at the end of the first session that, bright though he was, he just was not ready for story time. Firmness about the age requirements combined with tact are called for.

The other side of the coin is children over three who should progress into regular motherless story time still preferring toddler story time. We are flexible about this, leaving the time of change up to the mother who usually can sense when her child is ready to be without her. The plum for her being thirty minutes to herself encourages her to urge the child into regular story time.

Our library is small and humble, lacking a lavatory for public use. Even if parents think to potty the child just before leaving home, and the sessions are only twenty minutes long, the inevitable request is frequently made. The staff graciously shares the limited lavatory facilities with the little ones.

Occasionally two mothers will car pool, one bringing two children. As long as the one mother can handle two children we let it go. We make no effort to step in and help her, since it is her choice to go against the one-to-one requirement.

Rarely, a set of twins register, and what can we do but waive the one-to-one requirement. In this case the mother is very accustomed to managing the two youngsters, and it goes more smoothly than when a mother of a single child brings two.

Since the sessions are a brief twenty minutes long, when people come in ten minutes late they miss half of the program. We strongly encourage promptness by

carefully starting and ending on time. The attention of such young children being very difficult to hold under optimum conditions, and late arrivals being disruptive, we continue the presentation without acknowledging or greeting latecomers until a break in the program occurs.

The advantages, satisfactions, and pleasures of toddler story time are many. The parents love it. They feel that they are being good parents by making the effort to introduce their children to the library at an early age. They frequently report that the tot remembers and talks about the program throughout the week, though at the time he or she appears to be absorbing nothing.

It is satisfying to observe the tots' increasing ability to pay attention to the story and to participate in the accompanying activities. There is no panic or flood of tears because mom is out of sight. The little ones become happily familiar with the young people's room and with the storyteller in a relaxed and nonthreatening way. They enjoy each other's company, though parallel play is still their favorite style rather than interactive play with others. They learn to share toys and not grab things that someone else is playing with. For the programmer, the very nicest part is that it eliminates the slipping in of "very bright" two-year-olds into regular story time by offering an attractive alternative.

In summing up all of the positives, we would simply say that it is a very good introduction to the library for our youngest patrons and their parents.

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book talks are worth it!

carol batty, supervisor
children's department
and
patricia stulgin, reference librarian
adult services department
champaign public library and information center
champaign, illinois

The book talking done by the Champaign Public Library librarians in middle and high schools over the last three years has proven to be time well spent, with benefits accruing to teachers, students, and librarians. Our book talking experiences in the high school quickly led to similar, but not identical, book talk programs in Champaign's middle schools. The parallel book talk offerings that have evolved are the subject of this article. Wherever necessary we will point out differences in the way we handle talks at the high school as compared to

the middle school.

Book Talking Benefits

The six librarians who give book talks in the Champaign schools agree that book talking benefits all involved. Teachers learn about current or "new-to-them" titles that have appeal for their students. There is some evidence that our book talking has inspired teachers and/or school librarians to read more on their own and even try book talking. The reading lists that we take with us to the classroom give the teachers new possibilities for recommended reading - ready-made by a known "expert." Several teachers have become aware for the first time that librarians do know what kids like and do read the books they recommend. Several high school teachers have mentioned that after our book talks students select more interesting books for book reports, and one teacher has commented that the reports also improve.

Students genuinely enjoy the book talks, often in spite of themselves. They get caught up in the book being described and are visibly moved to laughter, dismay, tension, etc., by the book talks. Their eyes are opened to authors and to themes and ideas that many never knew existed in books. Even though a student may not immediately follow through to borrow a featured book he becomes aware that exciting, funny, or scary books are around and when he "needs" one, for a report, for a vacation, or whatever, he knows where to go and whom to ask.

Because students enjoy the book talks, a positive classroom experience is shared by teachers, librarians, and students. Call it entertainment or show biz — the book talking class period is a welcome break from the routine for teachers and students.

Perhaps librarians benefit most of all from book talking. Through book talking we gain visibility to students as friendly, knowledgeable, approachable people. For those of us who must play the policeman role with rowdy crowds of middle schoolers after school, this is a welcome change of character. Going into the schools and conversing with teachers and students, we become aware of what kids are studying and reading. We also use the book talk situation to promote our other services and programs, an especially valuable contact with this hard-to-reach age group. Because we have a commitment to book talks and book lists we have the incentive to keep up with new fiction. All told, librarians here have enjoyed their book talking experiences over the last three years, even including the classroom where the teacher stood on the radiator to decorate his bulletin board during book talks *and* the school library where the library aide noisily pulled out lengths of book mending tape during the entire hour. Nothing is perfect.

Book Talk Objectives

Now that we have extolled its virtues, let us deal with the details of getting started in book talking. Decisions on the parameters of commitment are the first step in setting up a book talking program. In our case we had a clearcut purpose in beginning to offer book talks to the schools. We had just established a liaison between adult and children's services to make sure that the fiction needs of middle and high school students were being met. We decided to use the book talk/book list medium to spread the word to teachers and students that they could find good reading in the public library.

The two liaison people (an adult librarian and a children's librarian) went together to do the first high school book talks. This was done to stress that young adult fiction materials are found in both the adult department and the children's department teen section. We are now convinced that the two-person-team approach in the classroom is the most satisfactory for all concerned and should be used whenever possible.

Each library needs to set up a methodology tailored to its particular needs. At Champaign we elected to make book talks available to all high school English classes because we had previously done very little to promote recreational reading to anyone in that age group. We initially did not know who our likeliest audiences would be, or which teachers would be the most receptive, so we tried to reach every English teacher. The classes we are now most frequently invited to are freshman classes, followed by various independent reading courses in the higher grades.

Soon after the liaison team began work, a call came from a middle school learning coordinator, saying, "Where are the book talks for middle schools? I hear you are book talking in the high schools." Taking a firm grip on our fears and reservations, the children's staff (which serves through eighth grade) sat down to map out what we thought we could do. We felt that we could only serve a portion of the middle school population with the available staff, so we decided to start with the eighth grades as they were clearly the least served group in the children's domain. Also, they were the closest in age to the high schoolers we had already begun serving.

Although it was our intent to add sixth and seventh graders after we got into the project, we have not yet expanded our operation. This is partly due to the number of commitments we have in other areas and partly to the fear that we would be overwhelmed with book talk requests. We will continue to determine on a year-to-year basis what our offering to the schools will be.

We try to have multiple copies of all the books we feature. As we have a standing "rule" that we own at least three copies of every title on our book lists, we are safe

when we book talk titles from our lists. However, we often go beyond our lists, and then we try to quick-order extra copies in paperback if possible. We will occasionally book talk a title of which we only have one copy if it seems particularly appropriate, or if we just want to test its reception.

As the above description denotes, parameters of staff and materials commitment can be quite fluid, but they do need to be thought out in advance. Whatever reason is ascertained to do book talking, the commitment of time and resources must be agreed upon by all concerned. It does involve a considerable amount of staff time to choose, prepare, schedule, and deliver book talks plus people to staff the library while the librarians are gone to school.

Book Selection

The selection of books for book talks begins with reading reviews and various lists of recommended books. Those of us who give book talks in the high schools maintain our own selective files of titles that are book talk and book list possibilities. For each book we want to include we write notes on a 3X5 card. The notes include title, author, age and sex of protagonist, source of the book review, and a very brief description. In the case of *VOYA* we also add their popularity/quality ratings. If a reading level and interest level are given we include those, too. These notes facilitate our book list preparation and our choices of books to read for book talks. Librarians in the children's department have always read many of the new fiction books as part of their readers' advisory commitment. Since beginning to book talk, the children's staff looks at every new teen book for its potential in book talk programs.

We read many books that, judging by the reviews, are excellent candidates for book talks. Unfortunately, we also reject many of them. Our personal tastes as well as professional opinions enter into our decisions because we cannot book talk books we do not find interesting and enjoyable. We also have to be convinced that students will enjoy the books.

Our focus in choosing titles for book lists or book talks is on finding books that appeal to students. Although we stress popularity more than quality, the books we include in our lists and talks are well written and thought provoking. We never intentionally oversell a book by creating an exciting talk from a book our audience would find boring. If a book moves slowly or has appeal for only a limited audience, we either do not give a talk on it or we work a comment about this into the talk.

When we choose books for our lists and book talks we are careful to include an appropriate range of reading levels. In the high schools we present talks to classes ranging from freshman remedial reading to college bound juniors and seniors. We also try to balance our choice of books to include male and female protagonists, characters of various ethnic and racial backgrounds, and books from different genres. A class presentation usually consists of six book talks. The typical selection might include suspense, romance, science fiction or fantasy, humor, sports, and a contemporary problem novel. Once in a while a teacher asks us to explain and present just one genre, such as mystery; we try to accommodate these requests.

Although our initial intention was to give only fiction book talks, high school teachers immediately began asking for nonfiction as well. We have handled these requests by having two librarians from adult services give the nonfiction book talks on books (mostly biographies) from the adult collection. One librarian from the children's department continues to go with one librarian from the adult department to give the fiction book talks in the high schools. So far we have limited ourselves to fiction book talks in the middle schools.

Book Talk Writing

The process of writing and practicing a new book talk is painful, but it does get easier after the first few have been presented. All of us write out our book talks completely instead of just using notes. The attention to detail required in writing the talk results in more colorful language and a more carefully structured book talk than we could achieve with simpler notes. Having a book talk written out also simplifies the process of reviewing and repeating the talks weeks, or even months, later.

Two of our basic objectives in writing a talk are to create empathy from the audience toward the main character, and to explain enough about events in the book to lead up to the climax of the book talk. The climax of the talk is not necessarily the main event or climax of the book; it can even happen at the beginning of the book. Occasionally in order to keep a talk the right length and interesting, we leave out some important event or characters. Giving a book talk is like telling a story in that the main goal is to keep the audience involved. Complicating a talk with too much information defeats this goal.

The process of preparing a talk varies with each book, but we find the best way to begin is usually to decide which passage(s) to read aloud. A chosen passage may be a vivid description of a character or, more often, a crucial event. Once a passage is chosen the rest of a book talk can set the scene for the passage, or build on it. After choosing a passage to read aloud, we edit it to leave out confusing or extraneous lines. The editing can be done in pencil in a library copy or can be done in the librarian's personal copy if he or she chooses to buy the book. A less expensive alternative to the latter is to make photocopies of the necessary

pages, then edit those. The photocopied pages can be inserted in the book and read from during the book talk. This method works best with hardcover books, but can also be used with paperbacks.

Even though some articles and books about book talking discourage reading aloud from the book, the six of us at Champaign Library who give book talks prefer this method for several reasons. The first is that this is the best way to illustrate the author's style, which may be essential to the appeal of the book. Often the author's description of a scene or event carries much more impact than a summary possibly could. Another advantage to reading a passage aloud is that it changes the pace of the book talk. This is a relief for the speaker and more entertaining for the listeners. Inclusion of a passage from the book also makes it possible to lengthen a book talk, which gets the audience more involved without revealing too much of the plot. Some of us have given book talks that do not include any reading from the book, but we find them more difficult to give.

It is difficult but necessary to write and deliver a strong, definite conclusion to every book talk. Throughout the talk, but especially at the end, we stay away from judgments such as, "This is a great book," or, "I know you will love reading this." The talk itself is the endorsement. The conclusion of the book talk, may briefly foreshadow future events in the book, or it may be an abrupt end, with no hint of what might happen next. The best ending is often the cliffhanger, with the implication that the audience can read the book for the resolution.

When the book talk is written it needs to be practiced aloud several times. Only when we hear what we are saying do the awkward phrases leap out and the transitions fall into place. Even though none of us memorizes the talks, the practice sessions cement the basic pattern of what we want to say.

Book Talk Scheduling and Delivery

Once we are prepared to give book talks, we contact teachers. One effective way to reach high school teachers is to attend an English department meeting at the beginning of the school year to explain the program. If this is not practical, we send letters and sample book lists to the English department chairpersons, or to each teacher. In the middle schools our contact persons have been the learning coordinators. We also contact school librarians to let them know that students may be asking for the titles on the lists. In our letters we encourage teachers to schedule with us with as much advance notice as possible. Most teachers request that we come in September, October, or November, and we do have scheduling conflicts. A second letter in January might generate more requests in the spring, but we have not yet tried that.

When we schedule a talk with a high school teacher we fill out a form that includes the class name, teacher's name, date, time, school, room number, and number of students in the class. In the next portion of the form we note the general reading level of the class and any special information, such as the fact it is predominately male or female, or that they may have already read some of the books on our list. On the final third of the form we write down the books we intend to book talk. On the eighth grade level we obtain similar information through the learning coordinator.

Once we are in the classroom our focus is on making a positive impression on students. We are selling an image of the library as well as the books. Our introduction includes a very brief description of library services and how to get a library card. Next we explain to students that we are in their classroom to tell them about books in the teen and young adult collections of the Champaign Public Library that we think they would enjoy reading. Our presentation is informal, and because we go in pairs we can liven up our talks with occasional comments or dialogue. Our experiences have taught us that it is preferable to use the entire class period, not leaving much empty time at the end. We never have any problem with discipline during our talks, but if more than five minutes remains when we are done the noise level can get intolerable, even with the teacher in the room. We have learned not to expect many questions from students, even though their attentiveness during the talks makes it obvious that they enjoy them.

At some time during our presentation we hand out our book lists, but this may occur before, during, or after our book talks. The advantage to passing them out at the beginning is that students can note the books we discuss that are on the list, and the librarian has more time to establish rapport with the students before the talks. If book lists are passed out in the middle of the period, the librarians get a short break from book talking. When we pass the lists out at the end of class we may comment on some books on the list and reinforce the idea that our young adult and teen collections include many books the students might enjoy.

Follow Up

When we return to the library from our book talks we make certain that several copies of the books we've featured are on the shelf. We alert the people on the children's and adult reference desks that students may be asking for particular books and we post or make available the list of titles we've used in the school. We encourage all staff to be as helpful to students as possible, and we ask them to be certain to offer to put titles on reserve, suggest alternative titles, and generally continue the welcoming tone we have set in the schools.

We do see positive results from our book talking though we have not done formal evaluations. A quick check of our on-line circulation figures shows that titles we have book talked have circulated more than twice as many times as titles that appear on our recommended lists but are not highlighted by book talks. Book talked books circulate *many* times more frequently from our library than from any other library in our data base. Here are figures for just one title, *Shadow Like a Leopard*, by Levoy, to illustrate: Champaign Public owns two hardback and nine paperback copies that have circulated a total of 62 times. The three copies of *Shadow Like a Leopard* owned by other on-line libraries in our system have circulated two times.

As important as any imperfect statistical measure is the knowledge that we have made a positive contact with middle and high school students. Book talks give us the opportunity to stress recreational reading and library services to this often unserved population. Book talks, indeed, are worth it.

children's dinner theatre — try it, you'll like it

serenna f. day
senior librarian
children's literature department
los angeles public library
los angeles, california

Say "Dinner Theatre," and people think of an exciting program, good food, and a pleasant evening in a convivial setting. Say "Children's Dinner Theatre," and people say "What is that?" We at Los Angeles Public Library say it is all of the above, and more.

The Children's Dinner Theatre in the Central Library began years ago with the creative ideas of Peggy Phillips of the public information office, Priscilla Moxom, coordinator of children's services, and her assistant, Joan Gardner, and Ruth Robinson, the senior librarian in the children's literature department. Their task was to publicize the expanded evening hours of the department with an innovative program for children, and they did it well. Opening night, September 8, 1975, was a resounding success. Over 400 children and parents crowded the room, and perched on windowsills, to see the performance. The program has thrived ever since.

The atmosphere is nourishing in many ways; the aroma of food from picnic baskets wafts over the cosmopolitan mix of people — families of all ages and cultural backgrounds — and the library is viewed as a welcoming place where good things happen. Books relating to the evening's presentation are highlighted and circulated. The subjects vary from book adaptations, such as "Pinocchio" and "Toby Tyler," to mimes, magicians, or puppets. We have even had opera and ballet.

Furniture is rearranged, and the tables are covered with red-checkered tablecloths, so that it looks like a mini supper club. Following the show, children have an opportunity to meet the performers, ask for autographs and learn about the craft.

The program has been successfully adapted by other libraries, schools, parks, and even a local museum. The Craft and Folk Art Museum in Los Angeles sponsored a series of lunchtime programs featuring a professional storyteller.

Most libraries could successfully stage a children's theatre. The setting can be any area suitable for a large group. Our Dinner Theatre is held in the reading room of the Central Library's Children's Literature Department. The reading tables and chairs are pushed to one end of the room to form an area for table seating; the other end of the room is bare for the performance. A wooden platform, which comes in three sections (4' x 8' x 6' each) was constructed by the city's Public Works Department. It is stored on a wheeled frame, and moved into location when needed. By show time, we usually have the younger children seated on the floor in front, while the adults watch from their seats. We do not darken the room, as the rest of the department is open for regular library patrons. A nearby workroom serves as dressing room, wings, and greenroom. Punch made from a concentrate, is mixed in plastic washtubs on a book truck. Film cans, discarded from the Audiovisual Department, make handy trays.

"How do you pay for this?" a skeptic might ask, since funding has been scarce for libraries lately, especially for children's programming. We are fortunate to receive loyal backing from the Los Angeles Library Association, the support group for LAPL. Friends groups are the obvious sources of funds, but there are alternatives. A local museum and a playground, both of which have

utilized the idea, have charged admission. Another library sought funds from a theatre, on the premise that they were educating a new generation of theatre-goers. Local charitable organizations might be approached. Another library asked the PTA at each of the four schools in the community to underwrite one performance a year.

Currently, our expenses are $100 per performance. We offer an honorarium of $75 for each show, no matter whether it is an individual or a group. Such a modest amount barely covers a performer's expenses, yet we find many aspiring actors will gladly come for the publicity and exposure. Seasoned professionals consider an appearance at Children's Dinner Theatre a charitable donation to the library, and for some students in theatre arts at local colleges, their performance is a final exam under the watchful eye of the instructor. The remaining $25 covers the costs of flyers, punch, ice, and cups.

Now that you have received approval for your project, and lined up funding, how do you actually *do* it? Scheduling a monthly program of children's theatre requires a practiced knowledge of what will appeal to children, persistence, time, and energy. We are very fortunate to have Edythe McGovern, a children's literature teacher with a background in the theatre, as a volunteer working closely with our staff. Edythe and Nestra Andrews, our own theatre buff, comb the newspapers for names of likely prospects, contact the theatre arts departments of colleges and universities, and share resource lists with local schools. When auditioning, they look for the qualities which children most prefer in live performances — involvement, humor, and action.

Many actors involve the children because the audience is in such close proximity to the stage. Often they will ask questions, or appeal for help. Puppets can be taken into the audience. Children love to clap hands, sing, count out numbers, and boo the villian.

Children enjoy simple humor or slapstick. Pratfalls, mistaken identity, puns, name-calling, and pie-throwing leave them weak with delighted laughter. Of course not all shows are comedies. We have presented the classics, such as "Kidnapped," and an opera about the Battle of Lexington, but each had scenes of comic relief.

Successful children's theatre also must have action. Chase scenes are always greeted with approval. Children are attentive to dialog only if the conversation forwards the plot. No philosophy or preaching, please. They like to be privy to the schemes of the villain, so they can warn the hero.

Colorful or unusual costumes excite interest and retain the attention of a young audience, as do elaborate backdrops. However, a skilled performer in street clothes can place a chair on stage, call it a tree, and lead the children on a successful imaginary adventure.

"Other people to entertain are those who probably decided to attend the play in the first place: parents," says William Brohaugh, editor of Writer's Market in his article on writing plays for children's theatre.[1] "Show parents that bringing the kids to the theatre wasn't so bad, after all, and that they can enjoy the experience, too.... Don't ever lose sight of the children, however. Entertain the kids, and parents will fall into line. Parents get their entertainment not so much from watching the show as from watching the pleasure of the children." says Shubert Fendrich.[2]

One more necessary element for a successful children's theatre is the cooperation and commitment of the staff. On the night of the performance, we rearrange furniture, host parents and children, set tables, pour punch, and clean up. Although the actual show may only run for forty-five minutes, the entire program takes over two hours, and it is hard work.

The results are worth it. Consider the benefits, such as greater publicity and visibility for children's services. The media is intrigued by the concept, and will give you good coverage. Every show is supported by the books in your collection, whether it be magic, puppets, or a play, and you can book talk and circulate related titles. Not just the children's department, but the whole library benefits from such a program. For many parents, this is their first visit to Central Library, and they exclaim over their discovery of all that it can offer them as adult users.

Tangibles of attendance, circulation statistics, and letters of appreciation are nice for annual reports, but the intangibles count, too. Parents view the program as a way of encouraging their children to partake of culture, and feel that a live performance is preferable to the "canned" entertainment of television or movies. For some children, this may be their only exposure to live theatre.

John Clark Donahue, founder of the highly acclaimed Children's Theatre Company in Minneapolis, writes, "I believe that the things of childhood stay with us. Somehow it seems to me that if we think children's theatre is a good thing for our children — and indeed for us — it's because we think it will have something to do with those sensations and perceptions and feelings and involvements of our collective childhoods."[3]

We agree, and suggest that to add spice to library programming, "There's no business like show business."

Footnotes

1. Brohaugh, William and Chaptman, Dennis. "Writing children's theater is no child's play." *Writer's Digest*, August 1979, 29-32.
2. Ibid.
3. Coburn, Randy Sue. "Children's theatre comes of age in a unique Minnesota playhouse." *Smithsonian*, August 1982, 55.

scenes behind the screen: puppetry troupes for children

barbara lintner
director
allerton public library
monticello, illinois

In the past six years, Allerton Public Library has offered a dozen or more puppet workshops for budding puppeteers from preschoolers to adults. At the same time the Library Players have been involved in over one-hundred performances produced for or by summer reading groups, kindergarten - sixth grade classes, nursery schools, day care centers, high school classes, various church and other men's and women's organizations, and nursing homes.

The Library Players were born in the summer of 1978 shortly after we attended a workshop conducted by Hans Schmidt at Parkland College in Champaign, Illinois. Our first venture in puppetry was to include in our summer reading program, Fantastic Voyages, three puppetry workshops for children entering kindergarten through sixth grade. Thirty children were involved; six kindergarten and first graders made paper bag puppets, scenery and props for a "Visit From Outer Space" an original play found in *Hand Puppets* by Laura Ross. The others were divided into two groups of twelve who each worked together to put on a puppet show.

Hans Schmidt's Creative Puppetry Program served as our inspiration and guide for the workshops. We used the booklet *Learning with Puppets* in which an approach to puppetry is outlined that "stresses ways to enhance individual artistic expression plus the acquisition of social and academic skills."[1] The accompanying filmstrip "Creating Expressive Puppets" was our vehicle for the step-by-step demonstration of puppet making. We also found excellent puppetry workshop schedules in a loose-leaf binder of "Ohio Library Ideas" supplied to us by Lincoln Trail Libraries System. Thus armed we prepared our own series of six workshops for each class.

In the first session we offered several preselected puppet plays to the students for their collective choice. After they selected the play and puppets they would like to make, we asked each of them to make a detailed drawing of his character. We then showed them examples of puppets and helped them conceptualize how their puppet might look. At this point we showed the short portion of the filmstrip, "Creating Expressive Puppets," which dealt with making the head. Materials were supplied to fashion the styrofoam balls into puppet heads immediately after the students had seen the filmstrip.

In the second session we continued the process of puppet making using the filmstrip followed by its practical application. This time we made a papier mache of wallpaper paste and wet brown paper bag pieces. The puppets were then left to dry the weekend.

On the next Tuesday we painted our faces with quick drying acrylics and glued on wiggle eyes and felt pieces. Students were given the option of using paint or marker to decorate their puppets. In this session we also selected material for simple glove costumes and marked them using a pattern. The costumes were then sent home to be sewn.

We then concentrated on simple scenery and props. Our stage was fashioned with a burlap back drop so that felt pieces could be attached. Some took materials home to create the space ship needed for one of the plays.

Our next step was to rehearse the puppet show itself. In the process we planned action, changed words in the script, and learned how to make puppets come alive. After this we spent a session tape recording the show so that we would be free to concentrate on action and also so that one person's absence would not be disasterous to our final performance.

The last session was spent perfecting our show and making sure that each character was on stage at the right time ready to perform. The logistics of coordinating ten to twelve puppeteers in one performance was a real challange.

Over two-hundred persons attended the "grand finale" of our summer reading program and were entertained with the three puppet shows. In addition to "Visit From Outer Space" the program included "Moon Shot," an adaptation of the play by Carol Korty in "Silly Soup" and "Storybook Land," an amalgam of several classic tales.

Perhaps the most challenging workshops in which we have been involved are those made up of the Child Development Classes at Monticello High School. In these classes the students conduct a nursery school for three weeks as a part of their semester course. Allerton Public Library had been asked to demonstrate

storytelling, picture book reading, fingerplays, and other story time activities for the class before they designed their curriculum for the preschoolers. To introduce them to puppetry we decided to pick out puppets and simple props for Mother Goose rhymes, to demonstrate one and then to ask them to perform the others. This worked well to overcome their self-consciousness and as a result they were eager to begin the next phase, that of puppet making.

In a second session we used the Hans Schmidt materials as we had with the younger students but were able to fashion the puppets' heads and papier mache in one session. We spent the next session helping decorate the heads and then the home economics teacher took over in making the costumes and working with the students to polish their performances. That year, in addition to their nursery school productions, they presented "The Great Big Enormous Turnip" for a RIF distribution at the library.

We expanded our puppetry methods for "Muppets, Puppets, and Other Wild Animals," the final performance for our Midsummer Magic reading program two years ago. The third through sixth graders involved did a series of short skits for which they made papier mache puppets including such stars as Mickey Mouse, Snoopy, Miss Piggy, and Kermit. Some were original and some were popular adaptations but all were planned by the students themselves.

The preschoolers involved in our summer reading program produced a series of Murals in Motion, four stick puppet stories based on favorite children's books. For this workshop we decided to use a variety of techniques including paper cup puppets, envelope puppets, stick puppets, and other trick puppets as illustrated by Nancy Renfro in many of her excellent works on puppetry. Her *Make Amazing Puppets* quickly became our Bible.

The highlight of the series was our stick puppet presentation. For inspiration we showed filmstrips of four children's favorites, "The Gingerbread Man," "Where the Wild Things Are," "Henny Penny," and "Rosie's Walk." The children then drew characters from the stories on light-weight cardboard and colored them. We helped them cut the puppets out and mount them on tongue depressors. Backgrounds for the stories were then created by the children on large sheets of table paper. For our performance the stories were read by an adult as the children moved their puppets in front of the mural backgrounds.

It would be easy to go on and tell about the experiences we've had adapting children's original stories to puppetry for our annual Monticello Young Authors Conference, especially the one about the two pigs and the spaceship, or to describe in detail the sensational elephant and shaggy dog puppets made last year at the high school; but instead let me end with this quotation from *A Puppet Corner in Every Library* by Nancy Renfro which more than adequately reflects the underlying philosophy of the Allerton Library Players.

> Today's generation of 'Sesame Street Kids' has made librarians everywhere realize that there is something quite extraordinary about puppets and that children's services can benefit from their use.... A library need no longer be a place for children to come and hurriedly choose a book. It can be an important part of their lives, associated with many of their interests. The use of puppets can establish a link for these interests and provide one more reason for children to linger, enjoy and learn.[2]

Footnotes

1. Hans J. Schmidt and Karl J. Schmidt, *Learning with Puppets* (Palo Alto: The Puppet Masters, 1977), foreword.
2. Nancy Renfro, *A Puppet Corner in Every Library* (Austin: Nancy Renfro Studios, 1978), pp. 1-2.

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kids and puppets

judy miller
children's librarian
carnegie public library
charleston, illinois

At anytime in the Children's Department of the Charleston Public Libarary, Miss Piggy may be seen having an animated conversation with Kermit, or the chicken and the cat may be setting up housekeeping in the playhouse. These cloth puppets are among the favorite toys of the young children who come to the library. The playhouse often becomes a stage for impromptu plays and stories that these children create for their own enjoyment. Sometimes they will want Mom or Dad or other friends to join in, but quite often, they are content to play alone. An audience isn't necessary.

Older children also enjoy these puppets, which are kept on a special puppet tree when not in use, and are eager to sign up for the puppet workshops held in the summer. The puppet workshops began in the summer of 1979 and are conducted by Susan Snyder, a teacher at Ashmore Grade School. Children age eight and older may register for either of the two workshops, and enrollment is limited to about fifteen children in each group. They meet one hour a day for a week and learn about different kinds of puppets and then make a puppet with a papier mache head and cloth body. Materials are supplied by the library and familiar-looking puppet characters and others not so familiar-looking emerge from these workshops.

The children are not taught how to put on puppet plays. They do not learn about script writing, props, staging, voice characterizations. However, the first summer that the workshops were held, two different groups of children, one group of boys and one group of girls, each decided that they would like to put on a play using the puppets they had made. The preschool story hour groups provided a natural audience, and each group of puppeteers wrote, produced, and performed their own plays to the delight of the preschoolers and the library staff. The only assistance the staff provided was in setting up the puppet stage.

The following two summers, the same group of boys participated in the puppet workshops and put on their own original plays for the preschoolers coming to story hour. In 1982, none of the children indicated any interest in putting on a play, but in 1983, a group of three nine-year-old girls volunteered to do a play. Again, using the puppets they had made, they wrote their own script, made their props, rehearsed at home, and let us know when they were ready to perform. We provided the audience of preschoolers and the stage. The play was well-received by the children, but a few of the adults were a bit disconcerted as the play was not entirely appropriate for preschoolers. The girls had obviously been influenced by "Dallas," "Dynasty," and other TV soap operas.

In the future, it may be necessary to provide a bit more guidance to our puppeteers wishing to perform. They may need to be reminded that they are writing the play for young children and not for themselves. At the same time we don't want to inhibit them and lose the spontaneity and the enjoyment that the puppeteers so obviously get out of producing their own show.

parents, kids, and books: a literature workshop for parents of preschoolers

carol elbert
young people's librarian
ames public library
ames, iowa

Parents, kids, and books — here is a combination with great potential for family enjoyment. A fourth ingredient in this wholesome mixture is the public library. Parents deserve all the help we as public librarians can offer. We want to do whatever we can to promote a love of reading and to encourage a lifelong habit of using li-

braries. Public libraries can be an important resource for families.

"Parents, Kids, and Books" is a workshop for parents of preschool children to encourage reading aloud and to offer specific suggestions of books and related activities. Ideas are included for babies, toddlers, and children up through age six. Books, finger plays, flannel board story ideas, songs, poems, records, puppets, cassette kits, and other resources are suggested for parents. Parents attending the workshop receive a free 32-page booklet. The first printing of this booklet was supported by a grant from the Ames Community Arts Council. Responses to the workshop have been enthusiastic. The long-range benefits to parents, children, and frankly, to the Ames Public Library, make the program well worth the effort.

In preparing the workshop an important first step was research. A similar program was conducted in 1979 for Headstart parents by the King County Library System in Seattle. Project Librarian Jean Desonia shared their program booklet, report, and enthusiasm. She graciously gave permission to use the name "Parents, Kids, and Books." Additional research included talking to resource people: librarians, extension specialists, teachers, and parents. Other programs, resources for parents, and children's literature were investigated. Dorothy Butler's *Babies Need Books* was especially helpful.

The next major step in preparing the program was writing the parents' booklet. It seemed very important to provide parents with a free booklet of ideas for immediate use and for future reference. The booklet contains finger plays, songs, and a flannel board story. Adele Figura, artist for the Ames Public Library, created original patterns for the flannel board as well as illustrations throughout the booklet. Annotated lists suggest books to share with babies and children up to age three, alphabet and counting books, books to share with children ages four to six, poetry books, books for parents, and records. Materials were chosen to include in the workshop presentation in the process of selecting outstanding books, records, and other items for the booklet. The challenge was not in finding enough good material but rather in selecting the best, the most useful. One goal was to help parents rediscover songs and rhymes from their own childhoods, to encourage them to pass along to their children a part of their heritage. An extension specialist in human development and family life related that preschool teachers all over our state report that children today know fewer of the traditional rhymes and stories. It would be a shame to lose this part of our folklore. With this in mind, some items that most people probably once knew, but may have forgotten, were included.

When the materials were ready, the availability of the workshop was announced in a variety of ways. A press release appeared in the local newspaper. Parent groups, preschools, and day care centers were contacted directly with the offer to bring the workshop to their meeting places or to conduct the workshop for them at the public library. The offer included the flexibility of weekday mornings, afternoons, evenings, or Saturdays, with the length being from one to two hours, depending on the group's schedule. The program could be geared to the interests of the group, emphasizing materials for babies, toddlers, older preschoolers, or the whole range from babies to age six. The word went out to organizational program planners that the library was willing to do this workshop, at no charge, for anyone who asked.

The workshop itself is designed to introduce a wide variety of materials. I bring my favorites, the books my own children and I have loved. In the presentation there is time to discuss only some of the items listed in the booklet, but a larger sampling of materials is available for parents to examine at the end of the workshop. Beginning with books for babies, I show Dick Bruna's *B Is for Bear* and some board books such as Helen Oxenbury's *Family* and Rosemary Wells' *Max's First Word*. For toddlers I recommend *Each Peach Pear Plum* by Allan and Janet Ahlberg, *The Blanket* by John Burningham, and *Goodnight Moon* by Margaret Wise Brown. Suggestions for four to six-year-olds include *Anno's Counting Book* by Mitsumasa Anno, *Bedtime for Frances* by Russell Hoban, and *Happy Birthday, Sam* by Pat Hutchins. Favorite authors and illustrators such as Tana Hoban, Peter Spier, Paul Galdone, and Anne and Harlow Rockwell are introduced. Resource books for parents are described.

In addition to books, the workshop includes some related activities. With *The Very Hungry Caterpillar* by Eric Carle I demonstrate a simple caterpillar sock puppet with a felt butterfly inside. I show how to make a simple flannel board and flannel board pieces, suggest ways of using them, and point out that the booklet contains patterns to cut out pieces for "The Three Billy Goats Gruff." The booklet includes a select list of children's records that I introduce by playing a portion of Tom Glazer's *Let's Sing Fingerplays* and "Little Sack of Sugar" from Woody Guthrie's *Songs to Grow On for Mother and Child*.

During the first eight months of scheduling, "Parents, Kids, and Books" was presented to fourteen groups including parent meetings of preschools and day care centers, church groups, a women's club, the YWCA, university students, and an informal neighborhood group. The program is designed for adults, but at times parents were able to attend only if they brought their children with them. The ideal arrangement is to offer free child care during the program, and some groups were able to do this.

At the conclusion of the workshop, participants were asked to complete a brief evaluation form asking "What do you think should have been left out?" and "Can you suggest any ideas or topics I might want to include the next time I do this workshop?" A checklist of areas covered asked for ratings of "very useful," "useful," or "of little use."

The suggestions for future workshops were interesting and helpful, although sometimes contradictory. One parent thought puppets could be left out, while another parent in the same group would have liked to see more puppets. One parent wanted more group discussion and coverage of books dealing with special topics such as death or divorce while another parent wanted more time to browse. Some requests, such as ideas for beginning readers, might best be dealt with in a separate workshop.

The enthusiastic feedback from participants indicated an eagerness to learn more about books and related materials for young children. Everyone rated the take-home booklet as very useful. Comments included the following: "I had been to the children's part of the library and was confused as to what to look for. Now I have many ideas, so this was a great help." "You touched on everything I wanted to know. Thank you for doing this!!" "This was very enjoyable. Thank you for giving us access to such an excellent library program." "Very informative and inspiring." "You made me want to check out every book you presented."

We find that word of mouth advertising has continued to create a demand for the workshop, and we are pleased to offer it periodically. It is very satisfying to provide parents with information so enthusiastically received and to know that families with young children will share the pleasure of being involved with books.
(Note: The "Parents, Kids, and Books" booklet may be ordered prepaid from Mister Anderson's Company, 301 Nippersink Drive, McHenry, Illinois 60050. Send check or money order to Mr. Anderson's Company for the amount of $3 which includes postage and handling.)

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from sheep to shirt: intergenerational approaches to library programs

jan irving
children's librarian
stewart library
grinnell, iowa

Librarians today might feel abashed to know that public libraries once displayed signs reading, "Children and pets not allowed."[1] But how many adults still send children into libraries with a stage whispered "Shhhhhh"? Most of us have good enough intentions. Indeed, public libraries have set far reaching goals to serve all citizens. If this is our true intention, libraries then would seem to be the natural setting for programs for a wide age group.

But ours is a culture and an age of contradiction. We encourage children and senior citizens to use the library, but we still segregate children in basement rooms and provide few services to seniors except home book delivery. Both groups are isolated. Children

have few opportunities to make friends outside their age or school class group. They live in nuclear families and miles away from grandparents. Senior citizens often live in retirement centers, eat with one another for congregate meals, but seldom enjoy the companionship of young people. Our highly technological, mass produced society has not answered our more human needs to bring us together. Libraries have the opportunity to provide that connection. And intergenerational programming may be one way to do it.

Few intergenerational programs in libraries have been documented in the literature, but the manual based on the experiences of the South Bay Cooperative Library System, 1979-81, provides a wealth of ideas for the innovative librarian. The South Bay project brought together librarians and patrons in this California system to develop a joint summer reading program for children and seniors. They were awarded a LSCA grant from the California State Library for their 1980 summer program.[2] Based upon this experience, libraries can develop intergenerational projects to suit their own community needs and resources.

The local library or library system may not choose to launch a full scale intergenerational summer program such as the South Bay project, but the benefits for involving different generations in programming can be realized in individual events. The intergenerational program helps to break down age barriers and close the generational gap. It raises consciousness of youth toward older people and seniors toward youth. It can help seniors feel a sense of worth in sharing their experiences gained over a lifetime with those who are just beginning to learn about their culture. It can facilitate community sharing of resources. It can revitalize staff energies. And it can bring together library staffs, too often segregated into "children's services" and "adult services." And it might even encourage library participation by those who haven't used the library for a long time.[3]

Three library events sponsored by Stewart Library in Grinnell, Iowa, have successfully used the intergenerational approach. Each was part of a series or larger event and not originally conceived of as strictly "intergenerational," but as the planning proceeded, the benefits of involving both children and senior citizens became an integral part of the events.

The first event was a participatory art exhibit "Walk with Your Eyes" planned in conjunction with Stewart Library's Open House in October 1980 upon completion of the library's major building restoration. During the Open House Week, outstanding children's books showing a variety of artistic styles and using various media were displayed. On the Saturday "Big Event Day," local artists came to demonstrate the use of different media from watercolor to wood cut. Materials were provided for the public to try their hand. Most of the artists were Grinnell College students and school art teachers rather than children or seniors, but the public that came to participate ranged from toddlers to grandparents. And the adults were even more fascinated with sloshing paint or doing prints than preschoolers in the community who today probably have had more exposure in the arts.

The major resource for setting up the display was Patricia Ciaciolo's *Illustrations in Children's Books*, in which she suggests, "It is important that the child's world extend beyond himself and his home. He must be introduced to a greater world, a more varied world. This can be done, of course, through real and actual experiences, but picture books may be used to extend the child's world, too. Rich experiences, be they real or vicarious, will permit the child to function as an effective citizen in a cosmopolitan and vital world."[4] The experiences we provided ranged from "painterly" techniques of watercolor, tempera, and poster paint to "print" techniques of linoleum cut, wood cut, and cardboard cut, and also included drawing with charcoal, pastel, pen and ink, scratchboard, and collage. Signs directed the public to "Walk with Your Eyes," an expression inspired by Marcia Brown's sensory awareness book. We attempted to select books that used the same medium in a distinctly different manner such as Maurice Sendak's soft tempera effects in *Where the Wild Things Are* contrasted with Bruno Munari's bold tempera in *Bruno Munari's Zoo*. Exposure to various media and styles may not have turned our public into art critics, but hopefully we encouraged some to look thoughtfully at the art in children's books produced today. One of the signs that we accomplished this goal was that the library staff began raising questions such as "I wonder what technique was used in *this* book," and "I never really looked at the pictures like this before."

The next library event to involve intergenerational programming came at the end of "Dragonsummer," our 1982 summer program. Since few people in this rural Iowa community had been to a Renaissance fair, we decided to "stage" our own local festival. Madeleine Pelner Cosman's *Medieval Holidays and Celebrations* was a valuable resource. But the Grinnell College students who were active members of the Society for Creative Anachronism proved to be our most invaluable source of information. We called the event "Dragonsummer's Fair/Festival" since we included fair type events—a Queen of Hearts Tart Shoppe, face painting, a village peddlar, fortune telling, strolling musicians, puppeteers, and a mime—as well as a more formal festival program. During this portion a herald or town crier beckoned the crowd to take part in the festival and led the chant (a riddle for the event). He announced each event in the program—"the bardic cir-

cle" (storytelling), a medieval fight demonstration, "the releasing of the dragon" (a drawing for a stuffed dragon that had been kept all summer under chain in the library), a maypole dance, and the final chanting of the dragonsummer riddle in a candlelight procession.

The event was held on the library lawn with colorful signs and ribbons attracting a crowd of over 100 people of all ages. Participants dressed in costume. A refrigerator carton castle used all summer as a registration booth was turned into the village peddlar's junk shoppe for children to redeem their coupons for a treasure of their choice. The local bakery owner made an appealing Queen of Hearts who gave out tarts (heart cookies) and cuckoo foot ale (a gingerale punch). And the atmosphere of gaiety was appropriately set by recorder music played by two teens and a retired music teacher who was delighted to be a participant. Probably the most impressive decoration was the May Pole (perhaps we should have called it a "Midsummer Pole") fashioned from fabric streamers (less likely to tear as children move) and paper flowers tied to a stage lighting pole. The "dance" was not easy to smoothly engineer, but young participants were exposed to an older tradition that many of our seniors remembered as a common event from their youth. One of the most rewarding comments came from a teen helper who said she had never experienced anything as exciting as our fair/festival.

The culminating event to our school year SLICK (Stewart Library is Cool for Kids) Program in May 1983 was our most successful intergenerational event. The SLICK program had done monthly programs for elementary aged children, but had not opened up events to adults. Originally, this program had been planned for the second through fifth graders who attend the SLICK II events, but as we worked on "From Sheep to Shirt," we decided to invite the SLICK I kids (kindergartners and first graders) and people from the community. Several senior citizens, part of a local weavers guild, were contacted to help us out with spinning and weaving, and though several said they could bring looms to demonstrate, we were without spinners. We called the Iowa Living History Farms for names of resource people. And, for a modest fee, we found two enthusiastic women who carted their spinning wheels, dye pots, and herbs used in preparing natural dyes, in their station wagon to set up for the afternoon. We even located a 4-H student who agreed to bring her sheep to demonstrate sheep shearing. Flyers were printed and distributed in local businesses and the event was scheduled for Saturday, May 7.

The weather that day couldn't have been less cooperative as a cold steady rain prevented the event to be held outside. We were prepared to use the library's large meeting room, but decided against herding the sheep inside. (The children's librarian wore a sheepskin in lieu of the sheep!) The spinners brought along a hot plate to simmer their dye since they couldn't set up a pot over open fire on the lawn as we had originally planned. Despite the weather and our "inside approach" that didn't attract passersby, we drew a crowd of over seventy-five people.

Since the program depended upon the talents of the senior citizens and appealed to a wide age group, "From Sheep to Shirt" more successfully used the intergenerational approach. Except for the displays set up by the library staff and the time involved in publicity, the program was one of the least time-consuming SLICK programs we planned. Children were fascinated by the old linen bath towels brought by one of the weavers. The seniors patiently helped each child weave on two hand looms, and the library director brought along her backstrap loom. More involvement from the community's seniors might have resulted had publicity been more specifically directed to the Mayflower Retirement Home and the Recreation Department's Senior Citizens Center.

The success of this project extended, however, beyond our local event. During the summer of 1983 the Bloomington Illinois Public Library wrote to us about our program as they were in the process of planning a similar event. We shared our experience, provided them with examples of our publicity and handouts, and some months later they wrote back that they had enjoyed a very successful event and had used our materials.

We have just begun to tap our community's resources for intergenerational approaches to library programs. Based upon these events we feel confident that programs can appeal to a broad age group and can be enriched from the talents and perspectives of young and old. Since our library staff is small, the assistance from volunteers is vital. We have used volunteers in our preschool story times and look to future events that draw upon the storytelling abilities of us all. Perhaps that same spirit that has brought about a revival of the storytelling tradition in communities all over the country will be the wellspring for a growing intergenerational interest in our work.

Footnotes

1. Margo Sasse, "The Children's Librarian in America," *School Library Journal* (January 1973) : 21.
2. Marilyn Green, *Intergenerational Programming In Libraries: A Manual Based on the Experiences of the South Bay Cooperative Library System 1979-81* (n.p.), p. 3.
3. *Ibid.*, p. 4.
4. Patricia Cianciolo, *Illustrations in Children's Books*, 2d ed. (Dubuque, Iowa, Wm. C. Brown, 1976), p. 104.

List of Sources for Further Reading

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the downers grove children's author festival: a recipe for success

paula moore
head of children's services
downers grove public library
and
pam tatum
parent volunteer
belle aire school
and
amy wagner
coordinator of library services
school district #58
downers grove, illinois

Whoever said that too many cooks spoil the broth needs to add a disclaimer for the Downers Grove Children's Author Festival. Without the help and vision of a wide variety of parent volunteers and the cooperation of both the public library and the school district, the children's author festival might have remained the dream of one parent. Instead, through the commitment of many, Downers Grove has shaped a strong program of author and artist visits to the schools with an emphasis on detail, preparation, and courtesy. By providing the background and philosophy of our program, it is hoped that other interested professionals and volunteers will be able to adapt our recipe to feed a hungry crowd of readers or provide for a much smaller group. Downers Grove has produced two children's author festivals that attracted seventeen local authors and illustrators in 1980 and twenty-six in 1982 to the classrooms of School District 58s ten elementary schools and Puffer-Hefty School, the neighboring one-school district. Each classroom had either an author or illustrator visit for half an hour. At the conclusion of a week of guest visits, the participating writers and artists returned to Downers Grove on that Saturday for an open house and book sale at the public library. Over 3,000 students had the firsthand experience of discussing books with either an author or illustrator while an estimated 1,000 members of the community visited the public library during the two-hour Saturday open house to meet the guests and have thousands of newly purchased books autographed. The festivals stimulated students' interest in reading and enabled them to learn about the creative processes of writing and drawing in positive and enjoyable ways.

The first festival, held in May 1980, was the inspiration of a parent active in her school PTA, who happened to read an article about an author festival held in Eureka, California. Working with a children's librarian from the Downers Grove Public Library, the idea was expanded from her original concept of author visits in her home school to an invitation to the other nine schools of the district to take part in the program. Eight schools opted to participate and a PTA/PTO representative from each school served on the Children's Author Festival Committee along with the head of Children's Services of the Downers Grove Public Library and the District 58 library coordinator. The success of the first festival brought three additional elementary schools into the second festival, which took place in April 1982. All ten District 58 elementary schools participated along with the one-school district, Puffer-Hefty School. A two-year cycle was considered too draining for the planners and authors, so the next festival will be held in April 1985. The District 58 junior high schools will be included in the upcoming program for the first time.

Organization of Workers

Although the festival involved cooperation among several groups including school principals, public library staff, and school library personnel, the bulk of the organizational work was carried out by parent representatives on a volunteer basis. Parents were responsible for keeping school staffs informed of progress and relaying back to the festival committee any problems within their own schools. The parent representatives also had the function of coordinating publicity and hospitality within their own schools. Their detailed hospitality included essentials such as providing maps of schools and hosts to accompany the guests throughout the day. In addition to their responsibility for coordinating the program within their schools, parents served on the general committee and had duties which affected the overall program such as festival publicity, transportation, and finances. During the week of the festival, parents drove the participants to the various schools, greeted guests and made them feel welcome, and ran the book sale at the public library. The efforts of the volunteer parent festival committee cochairs spanned over a year of commitment with considerable telephone contact with the committee representatives and correspondence with authors, artists, and publishers. As more parents return to the full-time work force and other organizations compete for volunteers, it should be reiterated that the Downers Grove Children's Author Festival could not have taken place without its strong corps of parent volunteers. Their commitment to bringing speakers into the classrooms with the utmost attention paid to good communication, organizational detail, and hospitality made the first two festivals as successful as they were.

As there were no individual building library professionals in District #58 at the time, the district library coordinator was involved in planning and general committee work on behalf of the schools. Her involvement included speaker selection and serving on the festival committee. Within the schools, the library coordinator purchased relevant library materials and supervised interlibrary loans. Class preparation suggestions for teachers also originated with the school library coordinator. Despite the fact that the festival evolved as a volunteer parent project, it was critical that the schools had a representative involved in all aspects of the general planning and in communicating with school personnel.

After contributing to the organization of the first festival, the role of the public library personnel was not as involved in the second festival. Functions the library carried out included selecting and inviting authors and artists, arranging the hospitality and luncheon for the speakers and their families at the open house, storing the boxes of book sale materials, creating a viable floor plan for the open house, and contributing as a festival committee member. In planning an author program, the role of the public library will depend in part on the initial goals of the program. Serving in an advisory capacity to a school author visit project may be all that is required. Similar to the school librarian's situation, a deeper commitment will depend on the public librarian's staffing, involvement in other duties, administrative support, and relationship with local schools. For any library worker, the returns can be considerable. A familiarity with Illinois children's literature and acquaintance with the Chicago area's authors and illustrators are professional enrichments. Building a cooperative network with school personnel and active community members is an additional bonus.

Timetable for Planning the Festival

The timetable covered eighteen months of organizing and planning. Prior to actually beginning that schedule, the initiating planners set up an organization structure and obtained the approval of the school administration to proceed. The 1982 Downers Grove Children's Author Festival Committee of twenty-five members consisted of one or two parent volunteers from each participating school, the District 58 Library Coordinator, and the head of Children's Services of the Downers Grove Public Library. The responsibility of the two committee cochairs has rotated among parents and professionals. Determining the size of the program and number of participating schools needed to be considered as well as job descriptions for volunteers. The extent of involvement on the part of library personnel had to be defined, too. The goals of the program were formulated and distilled into one statement: To allow each student to experience firsthand an author or illustrator within the classroom and to create a community-oriented event that celebrated the contributions of Illinois' authors and illustrators of children's books.

Nine to Eighteen Months Prior to the Festival: Planning and Invitations

The committee began to meet over a year before the festival date, although the work of the parent volunteers was minimal at that point. The PTA representatives sought festival endorsement from their school parent groups and requested budgets to cover the honoraria and expenses. Since specific requests from teachers were a consideration ("I would like a poet..." "Could we have a nature illustrator?"), these needs were ascertained as soon as possible. Teacher requests were honored for the festivals in the past, but as the program grew, the committee questioned its ability to assign and

schedule guests while juggling teacher requests. The larger the program became the more difficult it was to schedule around individual requests. The responsibility for selecting the participants was handled by the two librarians. In order to calculate the number of speakers required, each school representative submitted the number of classes in her school. Special education classes were either incorporated with other classes or handled individually, with the decision coming from that school's principal and parent organization. Although kindergarteners were not included in the 1980 festival, these classes were added in the 1982 festival and also will be a part of the 1985 event.

The decision to invite a particular author or illustrator was based on a number of factors. Those given the most consideration were the intended audience of an author's books, the availability of an author's titles, and the willingness of an author to speak publicly. The first step in locating speakers was the *Children's Reading Round Table Guide to Authors and Illustrators*, a publication frequently revised that includes primarily Chicago and suburban authors and illustrators available for speaking engagements. This pamphlet may be obtained by sending a business-size, self-addressed, stamped envelope to Dorothy Haas, First Vice-President, Children's Reading Round Table, 336 West Wellington #1502, Chicago, Illinois 60657. In addition to the CRRT guide, the Downers Grove Public Library resurrected an outdated list of Illinois children's authors that served as another source of potential contributors. Reading author biographical information on book jackets helped the staff to update the author list. Word-of-mouth through professional organizations and publishers' representatives also aided in identifying possible speakers. If the address of an author or illustrator was not publicly listed, an invitation was sent in care of the publisher of the author's most recent book. The excellent article "Authors & Artists as Speakers" by Jane Botham and William C. Morris which appeared in the December 1977 issue of School Library Journal was very helpful. The committee followed the article's suggestions and incorporated many of the ideas, all centering on hospitality and consideration of the visitors. The invitations included a description of the festival, the number of classes the author would visit, usually five, and a discussion of the honorarium. Following the acceptance of an invitation, each speaker was contacted by letter or telephone and a questionnaire sent out asking specifics about their school presentations. In regard to telephoning speakers, some authors encouraged calls as the most expeditious way of providing information and answering questions. In general though, caution was used in telephoning in deference to an author's or artist's privacy.

Three to Nine Months Prior: Correspondence and Scheduling

Nine months before the event, all of the invitations had been issued. As acceptances came in, work began on developing a list of titles that would be sold at the public library open house. Inquiries were mailed to over twenty-five publishers requesting information on discounts, shipping costs, delivery time, and return policies. Some publishers refused to bill a local parent organization but would gladly ship to it when the public library assumed responsibility for the billing. The publishers' replies to our initial letters became important documentation in settling some billing disputes after each festival. Calculating the number of books to order included a large measure of luck. For each participant, at least two titles were ordered based on the librarians' knowledge of the titles and on what was guessed would have the widest appeal. Between ten and thirty copies of hardbound titles were ordered and up to one hundred in paperback.

The committee began to compile biographical information on the visitors six months before the festival. Writing the publicity departments of publishers sometimes yielded book jackets, photographs, and biographical sketches. Information was also gathered from book jackets and the participants themselves. Later incorporated into press releases, this biographical information was also distributed to teachers closer to the festival date.

The work of creating the speakers' schedules was done five months prior to the festival. With 130 sessions to arrange for the 1982 festival, the scheduling was time-consuming and painstaking. Two people worked for three days to develop the 1982 schedules, taking into account variations in recesses and lunch times. Guests returning to the 1982 festival were scheduled in different schools from their 1980 appearances.

Three Months Prior to the Festival: Publicity and Preparation

The organizing in the last three months before the festival centered on publicity and preparing the classes for the visits. Publicity for the Downers Grove Children's Author Festival was on two levels: within the individual schools and throughout the community and vicinity. Within the schools, the committee representatives worked closely with the staffs and at times with students to achieve visual and informative reminders of the upcoming event. School personnel received the bio graphical information on the participants, and teachers were encouraged to begin reading the speakers' books in classes and to develop projects connected were encouraged to begin reading the speakers' books in classes and to develop projects connected

with the festival. An official publicity poster was designed, printed, and distributed to all of the schools. A week before the festival, letters were sent home to parents encouraging them to meet their children's visitors at the Saturday open house at the public library. Art projects connected with guests' book characters began to appear in the school libraries, entrance hallways, and classrooms. Classroom preparation continued to be emphasized and encouraged as each teacher had his or her own way of getting ready, aided by the list of suggestions prepared by the district library coordinator. Ideas included on the list were displays, writing letters to characters, and basing art work on characters and plots.

Within the community, the publicity was extensive. Two hundred posters were placed in Downers Grove stores, area bookstores, in the libraries of the Suburban Library System, and in neighboring libraries of the DuPage Library System. The plan of publicity included news releases to private schools, colleges, library schools, PTA newsletters, and newspapers, both Chicago and local. In working with one local newspaper, better cooperation was achieved after a conference with the news editor clarified what could reasonably be expected in the way of coverage. Promotional announcements were mailed to local radio stations and the Downers Grove cable station Channel G/20 aired sixty-second commercials several weeks before the event. The staff of Channel G/20 also videotaped an author visit in one of the schools with the author's permission for cablecast on the local events program.

The Downers Grove Children's Author Festival demanded creative and expanded publicity to reach the widest possible audience. In planning publicity, sources and media were explored that had been untapped. The expertise of parent volunteers who publicized school events was invaluable. Using a variety of media enhanced the Downers Grove festivals as well as developed contacts for future library publicity.

As students thought up questions and posters began to appear in store windows, the school representatives recruited drivers to escort the guests throughout their days in the schools. A driver was assigned to each author or artist and supplied with a schedule, map, and biographical information. Drivers were also urged to familiarize themselves with an author's work. The demand for the books of the visitors was high in the final weeks before the program, and the drivers often found themselves at the public library to interlibrary loan needed books. During the last month before the program, contact with the authors and illustrators was renewed to confirm arrangements, to clear up questions, and to send maps to schools to the visitors.

Festival Week and the Public Library Open House and Book Sale

Depending on a school's schedule, an author or illustrator arrived at his or her first school between 8:30 and 9:00 A.M. Guests were welcomed immediately by a representative from the staff or a festival committee member and the driver was matched up with the visitor. The parent volunteer took care of transporting the guest to the luncheon and speaking engagement at the second school. Navigating through school hallways and keeping the timetable were also duties for the drivers. The decorations that greeted guests were as simple as a "Welcome" sign and books on display or as adventurous and imaginative as gingerbread cookies made by students to welcome Jamie Gilson, the author of *Can't Catch Me, I'm the Gingerbread Man*. A classroom full of teddy bears greeted *The Bears Upstairs* author, Dorothy Haas, and Seymour Fleishman enjoyed a puppet play based on the "Gus the Ghost" books. Presentations by the speakers were as varied as the classroom preparation. Seymour Fleishman delighted first graders by simply sitting close to them with an easel and drawing "Gus" and other characters from his books. Author-illustrator Brock Cole also demonstrated his artistic skills and had children participate in creative drawing on the chalkboard in the kindergarten classes he visited. Montrew Dunham spoke extensively on the book production process, showing galleys and other steps in printing, while other participants preferred to speak informally on their backgrounds, motivations, and personal experiences. The author of the "Album of..." series from Rand McNally, Tom McGowen, based his presentation solely on questions from students, while poet and musician Shellie Robbins entertained her audiences by introducing poetry through the use of the guitar. Carrying along her own typewriter, Harriette Robinet coached students in writing a story with her and involved classes in language, setting, and characters. As they talked, she typed.

At least four rest breaks occurred during the day with refreshments provided by the hosting schools. A luncheon for the day's participants was held in a different school throughout the week. Schools volunteered for this much appreciated service, tailored to their individual situations. One school's luncheon was held in the library with just enough table space for the guests, drivers, and teachers while another school accommodated the school board, administrators from the superintendent's office, newspaper reporters, village officials, and the festival committee. These luncheons provided an opportunity for socializing among the festival planners and gave the speakers a chance to become acquainted with other local authors and artists.

School luncheons also provided an outlet for more student involvement and preparation since many of the clever table decorations and place mats were author-personalized and created in the classrooms.

The invitation to the Downers Grove Children's Author Festival included the Saturday Open House and Book Sale, which took place from 10:00 A.M. - 12:00 P.M. at the Downers Grove Public Library. Keeping the participants and book sale in close proximity was an important consideration of the first festival, so all activity was contained in the public library's meeting room, which had a capacity of 180 people. The noise and crowding called for a revised plan for second festival's open house. In 1982, the entire children's area, ten thousand square feet, was rearranged to accommodate the guests at tables spread throughout the room. As authors arrived, they were greeted, given name tags and a brief tour, and ushered into a programming room where coffee and rolls were served. Spouses and guests of the participants were also invited to attend the open house. During the actual autographing session, authors and artists were kept busy signing books, chatting with students, and being proudly introduced to students' parents. Each table was equipped with pens, and paper was provided for autographs to children who did not buy books. Public library staff members and parent volunteers visited the tables refilling coffee cups, providing ice water, and checking to make sure the guests were comfortable. At the conclusion of the open house, festival participants and their guests enjoyed a catered luncheon at the library before departing.

Finances and Budget

For the 1982 festival, the overall cost was $3,000. The largest expense of $2,600 was the honoraria. Schools were billed on the basis of the number of class visits that were conducted. The speakers were paid $20 per session or an average of $100 for a day's speaking. After the author and artist expenses, the other main costs were the printing of the posters ($120 for 200 posters in 1982) and $200 for stationery and postage. The cost of returning unsold books from the book sale was paid by the committee and accounted for most of the expense. Other incidental costs were long-distance telephone calls to publishers and maintaining a checking account.

Each participating school contributed $25 to a start-up fund at the beginning of planning. The greatest expense occurred directly after the festival when the parent organizations paid the honoraria and the publicity expenses, which had been divided evenly among the schools.

In addition to the general festival budget, each school had a modest hospitality budget for the festival to cover items such as photographic film and developing. The district library coordinator budgeted for the purchase of multiple copies of books related to the author festival, and the public library planned for the open house hospitality and luncheon. For the first festival, the Downers Grove Friends of the Library contributed $150 for travel expenses to the open house and the cost of the luncheon. When the public library took over the luncheon expenses for the second festival, it was necessary to delete the travel allowances for the guests.

Evaluation

One very important step at the completion of the Downers Grove Children's Author Festival was the evaluation of the event by all of those involved. Evaluations were completed by the teachers, parent representatives, and the authors and illustrators themselves. A questionnaire given to the teachers asked for a description of the author's presentation in the classroom, the response of the students involved, the teacher's own reaction, and suggestions for improvement. The evaluations were extremely positive and indicated that the student's reactions had been very favorable also. This response was also evident in the large turnout of students and teachers at the Saturday Book Sale and Open House.

Parent drivers were also asked to fill out an evaluation concerning the author's class visits, the day's schedule, and the parent's overall response to the event. The authors and illustrators were also given the opportunity to evaluate the festival via their drivers. These evaluations were found to be very helpful, as the parent driver had the opportunity to spend the entire day with the same speaker. The driver was able to gather input throughout the day and could compare class visits. Again the responses from this evaluation were very positive. A master file with a tally of all the 1982 evaluations was prepared for use by the planners of the next festival.

The evaluation procedure also proved to be a gratifying step. The festival was so well received by all of those involved, that it made the months of planning and hard work seem easily forgettable. Some of the best bits of evaluative input were gathered via follow-up letters, phone calls, and conversations with authors, illustrators, parents, and students. An editorial written by students to thank the committee appeared in a local newspaper and students wrote letters to their guest speakers. When letters were received from the authors remarking on how special "The Famous Downers Grove Author Treatment" felt, the proud committee understood how unique its program had been.

Further Readings

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body shop health fair

judy moskal
program coordinator
arlington heights memorial library
arlington heights, illinois

Our village is full of runners. Not only runners, but also bikers, joggers, and golfers. The tennis courts around town are always full, and children's soccer and basketball teams routinely go on to play in national competitions. It seemed like a good idea to have a fitness program of some sort at the library. After reading about a "wellness" fair held at a library in our neighbor state of Wisconsin, we decided to give it a try.

Our version of *Body Shop* went something like this. Contacts were made with park district staff, the local hospital's education office staff, and the village board of health nurse. The positive responses were most encouraging. A first planning meeting yielded the basic format for our program, which was changed in only minor ways as the weeks went by. We agreed that our goal was to present a health fair for family enjoyment, with our activities and displays geared for everyone from age three and up.

We reserved the community room at the library for a Saturday in February, planning the open-house program to open at 10:00A.M. and close at 3:00P.M., allowing some tear-down time before the close of the library. Then we began the task of gathering materials of all sorts for use as visual displays, working model displays, handouts, demonstrations, and hands-on activities.

Included in our list of contacts were such diverse places as the National Safety Council, American Cancer Society, fire department and police department, a dental school, health food stores, the American Dairy Association, local drug stores, and any other agency we felt might be interested in being a part of our team.

To publicize the event, press releases were sent to the newspapers and magazines, cable television stations. The library, village, and park district newsletters did a super job of covering the program and played an important role in its success. The support of the Mayor was enlisted, as well as school administration staff. Everyone everywhere was very enthusiastic, and made this program one of the best of the year.

A local artist was engaged to draw our logo which appeared on just about everything we produced, from a cloth banner to hang in the entry foyer from the ceiling, to pin-back badges worn by those who staffed the program (about 100 in all). Violet and ginger were selected for the graphics' colors, and we used an off-white background whenever possible. Fliers went to schools, the hospital, all park facilities, the library, and village hall.

The weather on the day of the fair cooperated, and the paramedics were able to tour guests through their rescue unit outdoors, and spent a considerable amount of time answering children's questions.

Coat racks were set up near the entrance and a large display of library materials nearby drew a lot of attention as patrons made their way to the main room.

At the door, guests were welcomed by *Body Shop* staff, and registered for the program. Some statistic gathering was done at this point, just for the record, and we tallied attendance in categories: preschool, youth, and adult. Introductory maps were given out at this point, providing a guide to all the exhibits and activities. A library plastic drawstring bag was given to each person to hold all the "goodies" along the way, and a bibliography of library health-related materials was distributed. Each person received a personal data chart which contained places for information such as height, weight, temperature, blood pressure, and a place to record results of the vision and hearing screening tests, as well as the fitness trail results. A flyer and bookmark from *Body Shop* completed the materials they received at the check-in table.

Once inside the main room, visitors could pick and choose areas to see. Static displays provided colorful and informative spots around the room and several sound filmstrips and filmloop were in operation throughout the room to give a change of pace.

The police department set up an area to fingerprint

those wishing the service. They also displayed various pieces of equipment used in traffic control and drug abuse prevention. Many printed handouts were available from both the police and fire departments.

As visitors continued around the room, their height, weight, and temperatures (disposable thermometers courtesy of the hospital) were measured and recorded on their personal charts. Complimentary doctor and nurse hats were given to all who asked, and children received a plastic bracelet that snapped on their arm and contained an insert that told everyone they had been to The Body Shop at the library.

A special area set aside for the hospital display was very popular. We transported furniture and equipment from the hospital and set up a real hospital room. An X-ray viewer gave everyone a chance to see some unusual films (a swallowed coin, unborn twins, etc.) and doctor's and nurse's garb was fun to try on and model.

Nearby we displayed a life-size human skeleton, borrowed for the day from the high school science department. Many handouts were available at the nutrition display, and large graphics provided an attractive and interesting lesson in good eating habits.

Samples of carob-coated raisins, and various types of sugars that are good substitutes for refined cane sugar were fun to sample.

At the energy stop, peanut butter (ground on-the-spot) and orange juice were available to everyone. A taste-test table encouraged you to try out your taste buds, sampling sour, bitter, sweet, and salty liquids to see if you could distinguish the flavors.

A large posterboard tooth marked the display area for the dentist's chair (on loan from a dental supply house) and dental hygiene education display. Recent graduates from a college dental program were on hand to staff the area and worked with children who approached the chair with some trepidation but left it smiling every time. Free toothbrushes and coloring book calendars were available while supplies lasted. Dental floss samples were also distributed along with the red tablets you can chew to see where you need to brush better.

The vision and hearing screening area provided an opportunity to have these basic functions checked. All ages from three and up took advantage of this testing, and recommendations were sometimes made for further checking by a doctor. A good many "freebies" were available at these stations, and the plastic library bags were filling up with all the take-home materials.

The beginning of the park district's display was marked by a soft sculpture figure, hanging upside-down from a bar swing, holding a sign that told everyone "Fitness Trail Enter Here." The course consisted of a number of activities designed to measure coordination, balance, and motor development. Some of the activities could be made more difficult for an older child (walking backward instead of forward, etc.) and everyone who completed the course received a helium-filled balloon and a certificate. Information from this activity was also recorded on the visitor's personal data chart.

A hospital volunteer costumed as a benevolent brown bear made his way through the crowd, making new friends all day.

All in all, it was a thoroughly enjoyable, exciting, and positive experience. Our combined efforts produced a unique program that was well-received by the community.

What now? We're in the planning stages for a new edition. You're invited to The Body Shop '85. The date is February 9, 1985.

computers and kids: capitalizing on a natural compatibility

barbara lintner
director
allerton public library
monticello, illinois

Our modern children have a natural affinity for gadgets and machines so it is no surprise that they approach a microcomputer with fascination and an eagerness to "try anything." There is hardly a fifth grader around who has not already mastered the intricacies of audio and video tape recorders, stereo record players with various accessories and, of course, video game paddles and joysticks. It is only fitting that an institution such as the public library should act as a link between the natural desire of a child to learn about his world and

the equipment necessary to accomplish it.

In March of 1983 Allerton Public Library began a cooperative microcomputer project as a part of the Lincoln Trail Libraries System. The library board voted to purchase two Apple II+ microcomputers, two disk drives, a Zenith green-screen and an Amdek color monitor, and an IDS 480 printer. The system furnished all necessary publicity and printing, some training, and a core collection of software. In anticipation of the project the library had sent a staff member to a University of Illinois Education Department computer workshop in the summer of 1982.

Our goal was to introduce all segments of our population, that of a rural community of 5,275 people and those in the surrounding township, to microcomputers. We immediately began a series of microcomputer orientation sessions designed to reach all ages.

We quickly became aware that there was a great deal of interest in courses in basic programming for children. Due to the interest of an elementary school librarian the Monticello schools had begun a pilot project in 1981-2 by purchasing three Apple microcomputers for one school and had expanded the project by adding nine more for three other schools in 1982-3. Although some students had access to the equipment there was no one hired to coordinate these activities and no courses in programming were being taught.

As part of the library's Summer Reading Program, courses in beginning basic and advanced projects were offered. No fees were charged so that all would have an equal opportunity to take advantage of the program. In June two classes were scheduled to meet once a week for two hours each. Children in these beginning basic courses were to be entering fourth-eighth grades. The limit in each class was eight students. No previous computer knowledge was required.

The class consisted of lecture-demonstration with hands-on practice and activity sheets. Each child was given time on the computer with a partner to assist as concepts were introduced and demonstrated in short programs. Those who were not experiencing hands-on time used activity sheets to accomplish the same results.

Individual students were assigned times to work on the microcomputers during the week at the library or at home using the activity sheets. All students were encouraged to spend time using software developed for the class or recommended commercial software during the week. The children were given a listing of page numbers in *Creative Programming for Young Minds* which corresponded to the material covered in each lesson. The manuals were available at all times in the library for independent use.

In the initial lesson students learned how to turn on the computer and boot a disk. They examined the insides of the Apple and talked about microprocessors, ports, bits and bytes, and types of input and output. Concepts introduced were return, line numbers, quotation marks, PR#, right and left arrows, Home, Print, Run, and List. At the end of the class students were given assignments and told to look at "Know Your Apple."

Lesson two introduced variables, Goto and For-Next loops. A large amount of time was spent on graphics. Those students not assigned to terminals made up simple designs on graph paper and wrote out their programs while waitng their turn to begin their pictures on the microcomputers. Graphics programs were saved on disks and made available to students during the week for completion.

Lesson three concentrated on Input and If-Then statements. The children designed a "What's for Lunch" program with alternate choices and combinations. The concept On s Goto was also introduced.

Lesson four proved to be the most difficult. Only the older students responded well to the introduction of Rnd, Int, and Data-Read. Gosub and Return were easier to understand and all enjoyed an exercise in making sounds on the computer.

In retrospect we felt that some of the chidren were too young to respond to all of the material. Some educators consider fifth grade math a prerequisite to basic programming. The older children spent more time on their own in the library between class periods. We would have liked more computers but no more children in a single class.

In July we scheduled two classes in Advanced Programming designed for those who had taken the beginning course or had completed volumes 1-3 of the Creative Programming manuals at school or on their own at the library or at home. Enrollment was limited to ten students per class. High school students were placed in one class and elementary students in the other.

After a review session and a lesson on editing the Apple, students used skills already mastered to work cooperatively on projects which incorporated text, graphics, and sound. All programs were saved on disks purchased by students for use at home or at the library. Several students in these classes had access to computers at other locations.

Some programs created were a "Return of the Jedi Quiz" which rewarded the correct answers with stunning pictures of R2D2, a multicolored flashing light saber, and an exploding death star; and a boxing program entitled "Rocky VS Mr. T" which allowed the players to choose their man and control a fight to the finish. Nine smiling faces greeted the player of "The Brady Bunch Quiz" and a "Hangman" program was introduced by a hooded figure. One student perfected a rolling dice game with changing spots generated by a

random number formula.

In addition to the Summer Reading Program the library has explored several methods of exposing children in our community to microcomputers. The microcomputer room has become a featured stop on any public or private school tour of the library. Software is used to demonstrate the capabilities of the computer. Favorite programs are "Microzine" by Scholastic and "Rhymes and Riddles" by Spinnaker.

An excellent way to promote children's activities in the library is to cooperate in programs with local youth organizations such as the Boy and Girl Scouts, 4H Clubs, etc. Many of these organizations have microcomputer activities. For example the Girl Scout "Badges and Signs" handbook includes eleven activities for completing the computer badge. To help scout troops in Monticello complete badges we gave a tour of the library which includes an introduction to the CLSI automated circulation system, hands-on practice with our patron search terminal, and use of the light pen in checking books in and out. We then give an orientation and hands-on session with the microcomputer covering activities indicated in the badge book. This tour is not only popular with leaders but is a good stimulus to get children back to the library later to try the computer at their own pace and to check out other library materials.

In the past year we have used the microcomputer during our regularly scheduled story times and nursery school visits. Children make up stories while the library storyteller controls "Story Machine" by Spinnaker. They then can see the results. We have recently purchased "Juggles Rainbow" and "Stickybear ABC" which we plan to use in the same way.

As part of the LTLS project we kept statistics on microcomputer use during the period March 1983 through March 1984. Time slots at Allerton Public Library are set up in half hour increments with a continuous maximum use of one hour. Computer use is restricted to no more than two persons per Apple. Children in third grade and under must be accompanied by an adult or older child with a computer card. All users must attend an orientation session and sign up for a computer card.

In the period covered the total use was 1,295 hours or an average of 25 hours a week. Children (3rd-8th grade) used the computers a total of 627 hours averaging 12 hours a week. Young adults (9th-12th grade) used them for a total of 308 hours or an average of 6 hours a week. Classes and orientations took up 207 hours during the year. Juvenile use made up 72 percent of total use. During the summer when classes were taught total use peaked at 76 hours per week. The low point was the week before Christmas when the two Apples were in use only 9 hours.

Since September of 1983 when the schools began to teach basic programming on the high school level and furnished lab situations in the three grade schools, the library's energies have been spent on adult computer orientations via a series of courses entitled "Introduction to Microcomputers." These three and four-week sessions had been attended by almost one hundred adults in our community by the end of May.

In the future we plan to focus more on software than on programming and have scheduled a course in the use of "Bank Street Writer" for sixth through eighth graders for the summer of 1984. Students continue to come to the library in waves to program and to use the library's software to learn a new skill for a new age.

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boot it again, sam

mary jo biehl
library assistant
coordinator of elementary school services
youth services department
arlington heights memorial library
arlington heights, illinois

As a reflection of the needs of our communities, many Illinois libraries either have or will be getting microcomputers for their patrons to use. Each library has its own policies regarding computer use; this article will describe our situation here at Arlington Heights Memorial Library, Youth Services Department as of June 1984. Since everything in the computer field is constantly changing, our situation and how we serve our patrons continues to change also.

We have an Apple II+ and IIe, with a disk drive and color monitor for each. The IIe was donated to us by the Arlington Heights Teachers' Association. Patrons, preschool age through eighth grade, use our Apples. We have about seventy disks for them to choose from.

We do not require our patrons to take a workshop on learning how to use the computer. We find that the majority of our patrons have used computers at their schools and already are familiar with the "basics" of using them. It is a simple procedure to show first-time users how to insert the disk and turn on the power strip. Our disks all start the program automatically, so there are no confusing terms for the new user to learn.

We have turned off the sound on our computers. We have found that this makes it easier on the staff's morale, and also is less of an attraction to spectators, drawn to the computer by the "beep, beep" of the programs.

The disk is, of course, the delicate part of the setup. The "open spot" of each disk that makes it so vulnerable also makes it impossible to circulate disks to patrons. Who has not shuddered a bit when a patron hands the disk back with his/her thumb dangerously close (if not actually on) that spot on the disk!

We try to keep our "rules and regulations" to a minimum. Patrons are required to give us their Arlington Heights Library card while they are using the computers, and we try to enforce our rule that only two patrons may use the computer at any one time.

It seems to be to everyone's benefit to keep a relaxed atmosphere around our computers. We try to institute a rule only when there is a need for it; it is good for the staff to have to enforce only those rules actually necessary for the smooth operation of the computer, and the patrons appreciate a "hassle-free" situation, too.

After determining the hardware, and setting simple, workable rules, the next step is to choose appropriate software. The needs and interests of your particular patrons are the most important factors, of course. Since my responsibility is to buy software for the youth services department, I choose software that applies to that age group. However, I would assume that similar selection criteria would apply to programs for all ages of patrons in similar situations.

It goes without saying that it is best to preview software before purchasing it if at all possible. Any computer store dedicated to selling software should allow the serious buyer to try out the program before buying.

If, however, firsthand previewing is not possible, we can use the reviewing "tools of our trade"—*Booklist*, *School Library Journal*, for example, and several other journals now include reviews of software as part of their format.

Other magazines are also good sources of reviews—*Classroom Computer Learning*, *Creative Computing*, *Popular Computing*, etc. Most of the software has been tested with the appropriate ages and the reviews are fairly objective. Some even have a rating scale for various criteria for quick "at-a-glance" evaluating.

These computer magazines are also a very good way to keep up-to-date with what is happening in the computer world in general—a broadening effect which is good for those of us who tend to develop tunnel-vision about our particular library's patron-access computer situation. Some of the articles and information in the computer magazines are more advanced than we are at the present, but they have the advantage of keeping us looking ahead to the newest developments and alerting us to the possibilities of future expansion in our own situations.

The following are some guidelines we use for selecting our programs. They are not necessarily in order of importance.

1. Programs that use thinking, logic skills; no pre-

knowledge of subject matter or skills necessary.

This is an important criterion for school age as well as preschool. Although we have deviated from this criterion in buying math games and word puzzles, we have found that games such as Zander, Moptown, and Gertrude's Secrets are some of our most successful ones, because they do not require the same kind of "grade level" thinking required by the schools all day. Our patrons view our computers as a recreational pastime, and generally do not care to work with drill and practice activities.

Parents accompanying younger patrons sometimes ask for educational programs and we have several to offer them, but we have found that our patrons themselves prefer to have fun with the computer, rather than be aware that they are thinking, and working as they would in a school setting.

It is often difficult to find software that fits that middle of the road philosophy—interesting, fun games that require more thinking and logic than arcade games, yet with enough appeal to attract the patron's attention.

Our older patrons bring in their own arcade-type games to play, so we do not feel we need to provide the "shoot-'em-up" kind here in the library. We have Mystery House, Cranston Manor, and The Wizard and the Princess—three mild adventure games. Jenny of the Prairie has also been a popular game—aimed at the girls, who are often ignored by the software publishers for the most part.

2. Ease of use—clear, concise directions on-screen. Most of our patrons—and people in general—do not want to spend their computer time reading a manual on how to get the program started, or how to make it work properly. Brief, on-screen directions are very important. Also important is knowing which key or combination of keys to use to stop the program, get back to the Main Menu or get Help at any time. Patrons dislike having to use up their computer time asking questions about how to use the program, so we feel it is important to have programs available that allow the user to be independent of the staff—who may or may not be able to help get the program running as it should.

3. Successful feeling at one session; one session not dependent on another.

Since the public library does not provide a regularly scheduled time for each patron, as the schools do, it is important for the patron to be able to start any program at any place and not be affected by his previous score, level, etc. It is also important that the patron be able to quit any game at any point without having to record the results of his work.

4. User-friendly; no rude noises or insulting remarks.

Being user-friendly usually implies having clear directions on-screen; I also feel it means a no-penalty response to the user—no matter how many "wrong" answers are given. Since our sound has been turned off, the rude noises are not obnoxious to us, but for those who must listen to them, they can be very annoying, if not downright insulting. A machine should be able to be much more patient than a human.

5. Interactive—what you do affects what happens on the screen.

Some of the preschool games, especially, have excellent graphics, and no doubt, the graphics capabilities will be improving as the technology continues to improve. However, even with young children, it is important that the user has an effect on what is happening on the screen. Merely pressing one key and being treated to a graphics display is impressive the first time, but becomes boring after the first time or two. If the user is able to use his own thinking abilities and determine the graphics by his input, the intertest in the game is maintained through many times of playing.

6. Nonsexist.

It is generally acknowledged that a great deal of the software available is aimed at what has traditionally been male attributes. Some companies such as Rhiannon and others are now producing software with girls as the main character in their adventure games. This has helped to encourage our female patrons to try their hand at the computer. Encouraging girls to become involved with computers is a good sign and we hope there will be more software that will do so.

However, nonsexist implies that neither gender is favored. Programs such as Moptown, Zander, the Bumble games, etc., are designed to be good, thinking games—neither male nor female and they are among the most successful with our patrons.

7. A good variety of games on the disk.

This applies especially to those disks intended for preschoolers. Because of their short attention span, these patrons need a good variety of games, each one "short and sweet."

Even for the primary age patrons, variety is important. They seem to enjoy using different thinking skills during their computer time, or they become bored and trade-in their disk for several others.

9. Makes good use of the computer's abilities.

Unfortunately, some programs try to duplicate workbook pages. Fortunately, these kinds are becoming fewer all the time. The capabilities of a computer are much greater than merely as another drill, seat-work activity. A good program should utilize a great variety of the graphics and memory of the computer and require lots of interaction with the user.

Although most of this article is devoted to patron access of microcomputers, I feel that using micros for in-house record keeping is an important and viable function. A great deal of staff time can be saved by entering data in the computer and letting it do the sorting and

printing of all kinds of statistics and facts.

We have a large school services division and we use VisiCalc to enter all the numbers of things checked out and in and let the program do the monthly report for that division.

Likewise, we use PFS File to keep track of our school tours, recording which school, which grade, how many students, etc. We then use PFS Report to print-out the activities at the end of each month. Our library programs are filed and reported in similar fashion.

PFS File and Report are used again to generate and print the ever changing lists of video cassettes and computer disks in our department. We also keep updating our book lists for patrons—organizing by subject, grade level, etc.

A large notebook full of community resource groups has also been assembled and can easily be updated using our microcomputers.

The list of possibilities of time and staff saving applications grows continually once a start is made. All kinds of new ideas occur to staff members (even those who weren't computer people) after they learn how the computer can make their job easier.

The head of our youth services department has been responsible for the great strides we have been able to make with our microcomputer program the past two years. Her enthusiasm and great encouragement has led many of us to want to try to keep up with her.

Forming a user's group of other libraries that also have patron-access microcomputers was an outgrowth of her enthusiasm and desire to share that forward-looking spirit with others. Our particular user's group meets once every three months to discuss mutual successes as well as concerns. We select a topic to discuss in particular each time—software, printers, modems, etc. Time is also built into each meeting for informal exchange of each other's situations, and how we can help each other—with moral support, if nothing else. Becoming involved with computers is rather like an evangelistic feeling—once you're excited about them, you want to share your good feelings and excitement with everyone else.

In summary, we have found our patron access program to be a successful one, involving very few problems—a very exciting time and a positive experience.

don't "play around" with learning games libraries

ruth faklis
consultant
children's/school services
suburban library system
burr ridge, illinois

In the summer of 1983 two organizations joined forces with a common goal of establishing Learning Games Libraries throughout the state of Illinois. The organizations were the Illinois Council for Exceptional Children (ICEC) and the Children's Librarians' Section of the Illinois Library Association (CLS/ILA).

Representatives from each of these organizations met in committee for six months of planning, negotiating, and honing out details which would be included in their Library Services and Construction Act (LSCA) grant proposal.

The first obstacle met by the committee was to compose and submit to the Illinois State Library Advisory Committee a letter of intent of the proposed project. Due to time constraints and the makeup of the organizations involved, the letter of intent was submitted pending approval of the CLS/ILA Board. It was also submitted in the most general and elusive terms because at that point in time neither organization had "a handle" on how to achieve their common goal.

The letter of intent reads in part as follows:

"The proposed grant would provide financial assistance to develop and support learning games libraries as a cooperative project between libraries and the Council for Exceptional Children throughout the state of Illinois. Specifically, the project is designed to provide developmental learning materials to children, especially children with suspected or diagnosed handicaps. These materials would provide educational experience through game formats which help to develop motor skills, math and reading readiness, auditory and visual discrimination, language skills, and tactile awareness."

Components of this grant would include development of model learning games at locations that would reflect the diverse cultural and geographical nature of the state of Illinois. Another aspect would be to provide funds to enhance already existing toy libraries within the state. The restrictions would include the commitment of the receiving libraries to purchase culture-fair

materials especially suitable for use by exceptional children, specifically those who are learning disabled, mentally handicapped, orthopedically handicapped, and hearing or visually impaired. In order for components of this grant to be developed, in-service training would be provided.

Libraries are an excellent vehicle to provide developmental learning materials and services to parents and children. The placement of developmental learning materials in libraries will pair educational and community services, will maximize accessibility of materials, and will promote continued use of the library. Support will be enlisted from educators, parents, community groups, and other interested individuals.

The total anticipated cost of the nine month project is $135,000. (Included in kind expenses provided by the libraries processing and housing the materials.) The anticipated grant requested from LSCA funds would be $75,000."

The committee received the okay to submit their grant proposal but their next obstacle was time. The letter of intent was submitted on August 24th and the grant submission date was October 15th. This gave the committee members less than fifty-three days to design, propose, compose, and receive approval of both "parent" organizations before the deadline.

Obstacle after obstacle was encountered during the meetings that ensued.

First was the committee makeup itself. "How many members should there be?" "Was equal representation of each organization necessary?" "Would additional outside support help?" And the crucial question: "Would each committee member make the commitment to faithfully attend the horde of meetings scheduled for the following fifty-three day period *and* to remain on the committee, for continuity's sake, during the duration of the proposed grant funding?"

Without truly realizing what the weight of that commitment would be, all of the members agreed to be supportive for the duration of the grant funding. Looking at it in retrospect, I believe it was each individual's strong belief in the goal of the project that enabled us to conquer so many of the obstacles that befell us.

Due to the fact that as a system consultant I had previous experience in grant writing and ready access to the State Library, I was requested by the committee members to write the final draft of the Learning Games Library grant proposal. I agreed to accept this position with the conditions that extensive contributions and input by the committee member was forthcoming. The response and support I received here was tremendously positive.

It was during the writing of the first draft of the grant proposal that I was met with a second major obstacle, the Illinois State Library revised the submission form and manner of the funding of LSCA grants. Mandatory attendance at a workshop for those intending to submit LSCA grant proposals was requested by the State Library. It was during this workshop that the new manner of funding was explicitly defined: the sponsoring organization would be required to spend their own monies and receive reimbursement from the State Library upon receipt of vouchers.

Neither the Children's Librarians' Section nor the Illinois Council for Exceptional Children had money in their treasuries that could cover or even be earmarked for the Learning Games Library grant proposal at that time. With considerably less than fifty three days left, we approached the Illinois Library Association for the necessary support. They graciously agreed to financially support the project and endorsed the final draft of the grant proposal.

While this dilemma was occurring, the actual writing and structuring of the grant proposal continued. In compliance with the new LSCA submission form, the "abstract," "need," and "long-range program" divisions of the project description within the proposed grant were written, reviewed, revised, and accepted by the committee members. The division entitled "goals and measurable objectives" proved to be the most difficult of the sections to compose as we had no other grant, state or nationwide, that we could pattern our objectives from. This section of the grant proposal and the direction it took was based solely on committee member input. The administrative structure included in the proposed grant had to be acceptable to the framework of all of the parent organizations now involved. This included the operational functions of the Illinois State Library, the Illinois Library Association, the Children's Librarians' Section of the Illinois Library Association, and the Illinois Council For Exceptional Children.

During the draft writing the committee would get "bogged-down" on terminology used by one parent organization and interpreted differently by another of the parent organizations. It was therefore decided to devise a glossary for inclusion in the proposed grant to facilitate an understanding of terms. After the method of evaluating the project was agreed to, the committee turned its complete attention to the budget and deliberated on how the monies would be allocated.

It was at this point that the committee met with its third greatest obstacle. The direction and scope of our proposal grant would require more funding than we requested in order to meet with the parent organization requirements and to do what the committee members considered an adequate job of establishing Learning Games Libraries throughout the state of Illinois. Therefore, another draft was devised. It was considered by the committee members to include the absolute basic requirements needed to establish the proposed net-

work. This draft included plans to expand and promote an already existing Learning Games Library housed in a branch of the Oak Park Public Library. The second component of the draft was to provide for two models which by definition were to be established "in the state of Illinois as exemplary sites." Each site was to house a core collection of an anticipated one hundred developmental learning games, plus a more complex collection of materials with an anticipated total of four hundred items. The third component consisted of providing a core collection of developmental learning games to be housed in public libraries, with every effort made to establish these sites in the remaining fifteen library systems in the state.

Unfortunately our time for submitting the proposed grant drew to a close. The final draft was forwarded to the Illinois State Library Advisory Committee with several concerns of the parent organizations and the committee members left unresolved. These concerns included the fact that although the director had coordinating responsibilities, would he/she be responsible to the Learning Games Library committee, one or all of the parent organizations, or indeed have sole responsibility when selecting targeted sites?

Nothing was defined in the proposed grant regarding specific fiscal arrangements between the director and the Illinois Library Association which was providing financial support. Lastly, of foremost concern to the librarians involved was the fact that the systems were not that well informed about the Learning Games Libraries concept, and therefore, they would not be considered a high priority within the systems or the individual libraries.

The committee members received notice that the Illinois State Library Advisory Committee recommended that the proposed grant "not be approved for funding, but noted that the Illinois State Library was interested in pursuing the concept perhaps in a different format."

In a letter sent to the parent organizations involved in the proposed grant, the director of the Illinois State Library explained that "the project's unclear delineation of staff employment and responsibilities" was of foremost concern among the reasons for not recommending approval.

In conclusion, I believe what was accomplished within a fifty-three day period was truly remarkable. For although the proposed grant was not approved for funding, the concept *was* well received and encouragement given. This grant was the first of its kind with regard to magnitude and cooperation to be proposed to the Illinois State Library Advisory Committee. In the months since its defeat, individual libraries have used the proposed grant to pattern similar but smaller scaled LSCA funding requests. One such request was recently funded by the Illinois State Library.

The basic goal which the committee members and parent organizations tried to achieve, was to provide developmental learning materials to children. Particularly those children with learning disabilities or physical handicaps. By writing the proposed grant, awareness of our concerns and goal were brought to the forefront and results are evident.

games people play

ruth sender
assistant/children's librarian
itasca community library
itasca, illinois

It was spring of 1982, and I was listening along with other children's librarians to a representative of the Illinois Council for Exceptional Children (ICEC) extol the merits of having a Learning Games Library (LGL) as part of a public library collection. We, at the Itasca Community Library, were ready for a new project and I found the idea of LGL most appealing.

The LGL, according to Carol Domroese, representative for ICEC, is a collection for preschool and primary age children of developmental learning games, selected especially for those who may have learning problems. Developmental games provide educational experiences through game formats. These games develop motor skills, language skills, math and reading readiness skills, auditory and visual discrimination, and tactile awareness. The LGL was established in Oak Park, Illinois in 1976 to serve the five communities of the West Suburban Association for Special Education. As part of a pilot project of the ICEC and the Illinois Library Association Children's Section the LGL intended to help identify and serve children with special learning needs. Carol Domroese explained that there was a desire to expand the LGL into as many public libraries as possible. The public library presents a perfect home

for such a collection. The public library is easily accessible both in its location and its hours of operation, and it is committed to serving children and adults alike.

This project seemed perfect for Itasca Community Library with one exception — *money*. Since the Itasca Community Library Board had just approved our budget for the 1982-1983 fiscal year, there was no money allotted for developing any projects, even of this kind. However, the committee representing ICEC and Special Education seemed to feel that money was no problem. Children's librarians know differently. During the question and answer period, I mentioned *money* again and finally one of the committee members (I think out of exasperation) said he'd give our library the $500. Even with this statement there still was no way at the termination of the meeting that I, on behalf of my library, could give a commitment to ICEC. I explained this to Carol Domroese, that I was definitely interested and would talk with my head administrator, especially if there was the promise of funds for the project. Thus the concept for a Learning Games Library at the Itasca Community Library was born.

Itasca is a small but affluent community of about 7,129 people, located approximately 25 miles northwest of downtown Chicago. It can be described as a bedroom community. Those citizens who are active in the community are *very active*, in such groups as the American Association of University Women (AAUW), the Itasca Historical Society, the Itasca Junior Woman's Club, and the Itasca Garden Club. All these clubs hold regular or semi-regular meetings at the library. The town is family oriented, and although the library isn't the major point of interest in town, we know a good percentage of families on a first name basis. As of April 30th, 1982 we had 2,298 adult borrowers and 931 juvenile borrowers.

After conferring with my Head Administrator, Patricia Hogan, who on my initial information, plus the promise of funding, said, "Go for it," I began my research.

Ms. Hogan and I started with a visit to the Maze Branch of the Oak Park Public Library which has a LGL project funded by ICEC (one of several visits) to speak with the head librarian. I had seen a slide tape presentation on the LGL (made jointly by ICEC and the Children's Section of the ILA). However, on our visit to Maze I was surprised to see just how many games had been shelved into such a small area right next to a shelf of Parent-Teacher books. In 1981 we also had established a Parent-Teacher Shelf which was slowly but steadily attracting attention and use.

At Maze, we were able to see the actual games collection. Some of the games were familiar old standbys such as *Candyland, Chutes and Ladders;* others such as *Sound Blocks* and *Tok-Back* were games identified with the special education field but which could be used by all children. The packaging, of the games for circulation was even more varied than the games: mesh bags, cardboard boxes, plastic containers, etc. My thought was, "What a hodge-podge!" At least, I was tactful enough not to mention this aloud, for later when we were trying to package our games, I was to be haunted by these thoughts. In fact, to this day, when I am grocery shopping I'm drawn to the aisle with the plastic containers. They might have a size I need! We skimmed through the "scrapbook" type catalogue, which was divided into categories set by the ICEC. Each game in a category was featured with a brief description and a photograph of the game next to it. The more Ms. Hogan and I saw and talked with the Maze Branch head librarian, the more promise we saw in the project. Ms. Hogan suggested that in my monthly report to the board I mention the project, including my research and the funding to be available.

Although I was in constant touch with Carol Domroese, ICEC representative, and getting moral support from the head of the Blind and Physically Handicapped Program (BPH) at the DuPage Library System (DLS), I still heard nothing about the funding. One morning I received a call from the then DuPage Library System BPH Head, Sue Hartman. She asked me if our washrooms met the handicapped requirements. I replied, "I don't know. We do have heavy doors, but wait I'll measure." Our telephone call ended with the news that we might be ineligible, because even though we were on one floor and had a ramp leading up to the front lobby, a wheelchair couldn't possibly fit through the washroom door, although once inside, our public washrooms are quite spacious. Later we found out that this wouldn't have been a problem.

Suddenly, we were in limbo! I had done my research. My head administrator supported me and the project. The staff had been shown the slide presentation and was enthusiastic, but where were the funds? After much brain storming with Ms. Hogan, I decided to prepare a proposal for the Itasca Community Library Board. I opted to have several coffees. For the first one I invited mothers of "normal" children; the second coffee was for mothers of "special" children. The third was for teachers and school board members. My basic criterion for inviting people was that each be a tax paying resident. I wanted to show the slide presentation and display some of the actual games and the catalogue from Maze Branch. (Ruth Peaslee, children's librarian at Oak Park Public Library and Rita Cavannaugh, head librarian at Maze Branch were marvelous in always providing me with the materials when I needed them.) Hopefully, a question and answer period would follow. I felt that if I could convince the parents of the community of the need for the project, I could present it to the library board and would receive their support. The

mothers at the coffees were positive about the idea, but unsure whether, with the small number of staff (fifteen) we have at Itasca, we could pull it off. Several of the mothers offered to volunteer their efforts.

The night of the board meeting, and armed with the slide presentation, catalogue, games, and brochures and my knowledge gained from the staff and coffees, I gave my proposal. Fortunately, the board asked more or less the same questions as those attending the coffees and I had the answers. The result was that the board voted to designate $800 of the budget to start a LGL. I felt the worst was over. I knew there would be "nitty-gritty" problems but that I had overcome major hurdles. Well, I'm still learning, and there's still "nitty-gritty."

I had designated shelf space in the Juvenile Room next to the Parent-Teacher Shelf and an area away from the heavy traffic flow from preschoolers. Next, I sat down with the head of circulation to determine the circulation procedure and policy. The basic idea I wanted to leave with both the staff and the community was that the LGL was a collection to be used by all children, whether handicapped or not, and with their parents. Therefore, the games could only be checked out on an adult card (we have other restricted materials, so this was not a problem for circulation). We decided we would allow two games per library card and a record was to be kept at the circulation desk, as to whether a parent, teacher, or "other" (adult) was checking them out. With a list from Carol Domroese, we sent to all the educational games companies for their catalogues. We asked for seven copies of each catalogue. The reason we requested seven copies of catalogues was to compile "scrapbook" catalogues to be placed in the Learning Centers of the schools. At this point, Ms. Hogan and I had written a proposal in conjunction with the schools for an LSCA mini-grant. The proposal was for the library and schools to cooperatively provide a community learning games library through the housing of games, preparation of catalogues, and conducting of workshops. Even though we didn't get the mini-grant, we were still preparing catalogues for the schools. Most of the companies replied by mail to our request. One company, however, had their representative deliver his in person. He chose to arrive without warning just as one of the programs for the Summer Reading Club was ending. In this milieu of moving children, a man bearing seven (Sears-like) catalogues appeared and called my name. As I came toward him answering, he rushed up, looked around at all the children and said, "Here are your catalogues," and fled. Only one company, Developmental Learning Materials (DLM) had their representative respond by phone call. Kathleen Gedemeer of DLM was a lifesaver. Since I'm a children's librarian, not a special education specialist, I needed guidance in choosing the games. Kathleen proved invaluable. I thought we were doing well by spending $500 with her company, until she explained that school orders total thousands of dollars. Unhappily for us, DLM bought out Teaching Resources in 1983 and much of their new catalogue deals with software and workbooks. We received suggestions from teachers, such as *Hungry Hungry Hippo,* a constant favorite, and from parents, for example, *Memory.* The head of technical services catalogued and input the games into the CLSI data base (we are part of a computer cluster in the DuPage Library System). Our policy is to lend the games to any parent/adult with an Itasca or a validated library card. We encourage reciprocal borrowing. I was ecstatic when I realized all our forty games were in the terminal. Not until last month, did I realize they were in by title only and we found that out the hard way. Parents and staff alike rarely had the exact title, therefore, we could never locate the title in the data base in order to place an on-line reserve!

I mentioned a little about packaging earlier. We had so much fun the afternoon we poured over the catalogue choosing games. It was like trying to make a choice at Baskin-Robbins. Two of the games we (my outreach assistant, Judy and I) won't ever forget - the abacus and the pegboard. We wanted good sized ones, but imagine our shock when a 18 1/2" x 15" wooden abacus and a 24" x 26 1/2" pegboard with 160 pieces arrived. Talk about challenges in packaging! We put the barcode on the original boxes and hoped for the best. However, I underestimated my parents. I still smile when I see a parent, pegboard in one arm, and box with pegs in the other arm, trying to hold a preschoolers hand. Parents possess fortitude (and great agility)! Now we're using self-sealing plastic bags for puzzle pieces. The bags with hangers rip too easily.

We decided our kick off date would be Children's Book Week, 1983, and we'd have a coffee (I bet you think I'm a heavy coffee drinker; actually, I drink tea) and invite the newspapers, DuPage Library System people, the school superintendent, school principals, teachers, mothers, etc. I composed an invitation on library letterhead, which the administrative assistant agreed to type up. We have all the time-saving devices at Itasca including a copier and a memory typewriter. This particular week the copier chose to be out of commission and the memory typewriter lost his/her memory. Thirty-five invitations were typed out individually! I made twenty-eight small loaves of pumpkin bread. The "big day" arrived and we displayed all the games. The newspaper people arrived to do an article and take pictures. Then we waited for our company to come. Sixteen people came to our coffee. Believe me, the staff and their families ate lots of pumpkin bread that week. The people who attended were enthusiastic about the

project and many of the games were put on reserve.

As I write this article the games have been circulating for six months. Our parents are very supportive of the project; we've had good cooperation from the teachers in the schools and we've had our share of "tears."

The "tears" were unexpected and memorable. For example, through efforts of a mother I was invited to speak at a parents meeting of the School Association for Special Education in DuPage County (SASED). They always have very good attendance, so I was pleased to be asked. Unfortunately, that same evening, the President of the United States chose to be on television to explain the invasion of Grenada. So attendance was low! Then, we had circulated our first six games before we realized that we hadn't copied our instruction sheets for the games. We quickly put a "Placehold" or reserve on the games so we would catch them when they were returned. We hoped and prayed that while in circulation the patron wouldn't lose the instruction sheets. And, in the midst of compiling a catalogue for a school learning center, we were asked if we had a release on the copyright for our photographs of the games. Our dumbfounded look surely provided the answer. Quickly, we called the companies that we were using and asked for written releases. I mentioned earlier, the failure to list Learning Games Libraries as a subject heading in the data base which made it difficult or impossible to retrieve the games. Similarly it was necessary to provide the staff with a listing of the exact titles of the games or else they couldn't be retrieved. For example, a request kept coming for the *Happy Happy Hippo* instead of the *Hungry Hungry Hippo!* If you would eavesdrop on my assistant (who must count *all* the pieces of every game after it is returned and if something is missing call the patron) you would laugh as she asks the patron to return the "yellow pear." There are moments of frustration when a curious patron, oblivious of the sign above the games which reads, "DO NOT break the seals. Ask for help at the desk," breaks the seal on the box to peer inside. Because of the number of pieces, all games must be sealed when they're checked out. If the seal is broken, the game must be reexamined (and parts counted). In our succeeding orders we now take into consideration the number of pieces in a game. We may reject a game if it contains too many to control.

Even with the problems which will always crop up, we're pleased with this project. Who are using the games? Parents of handicapped children use the games. Parents of preschoolers and primary age children, who want to reinforce their children's skill, use them. And parents, upon recommendation of teachers at Parent-Teacher Conferences, request them. We've had both written and verbal comments to the board from the parents who applaud the virtues of the project. One parent, a former special education teacher, donated a game that she purchased especially for the collection.

We finally did receive a grant of $500 from ICEC through Quaker Oats and we've just received the news that through a grant proposal from DLS that we are one of three libraries receiving a LSCA mini-grant.

This project is a success due to many people, some of whom have been mentioned in this article. And many others who may be anonymous but who surely are important.

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